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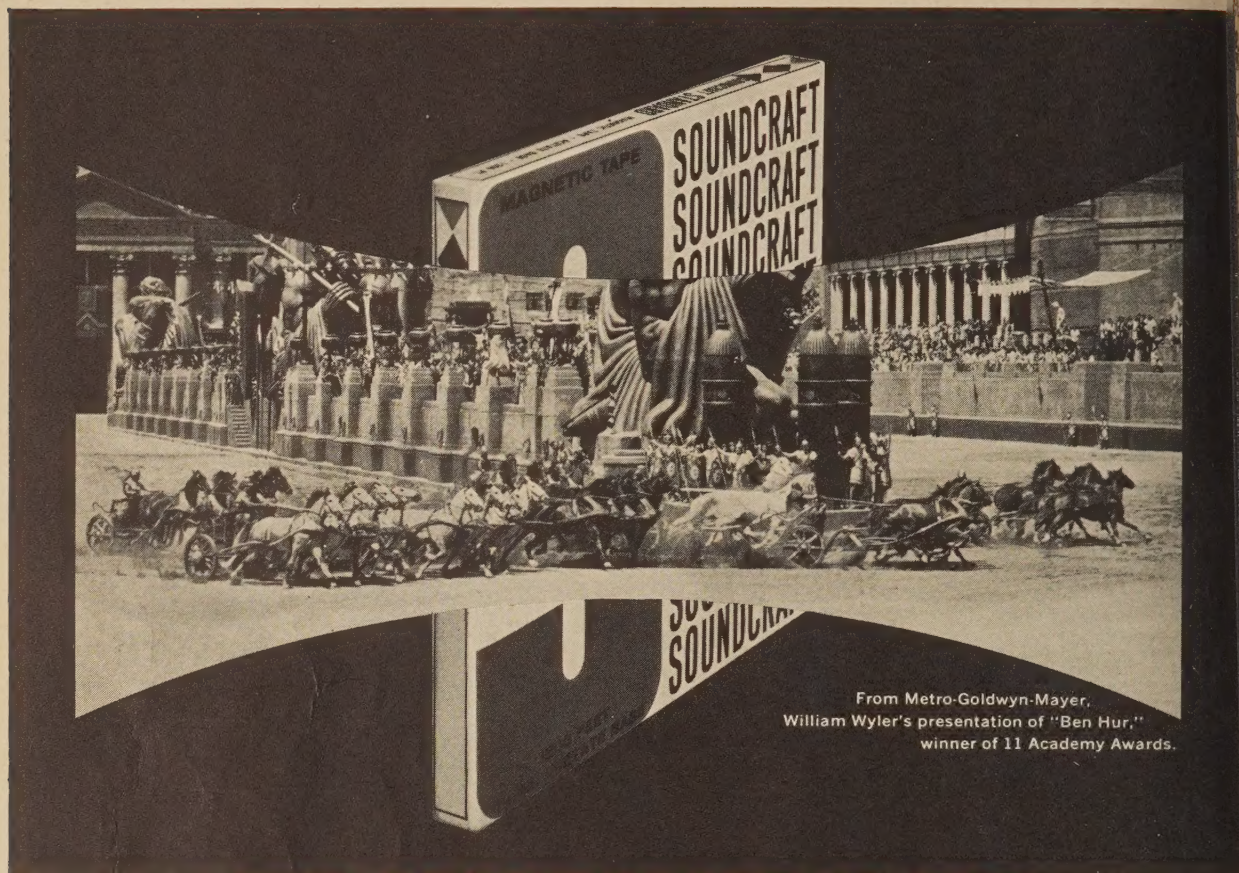
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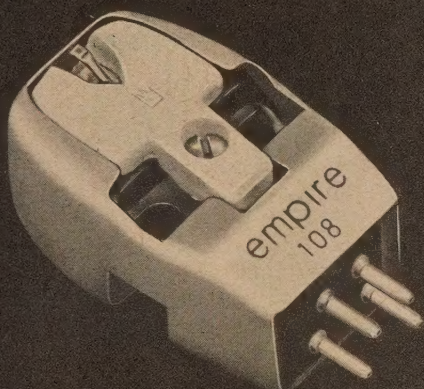
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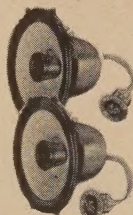
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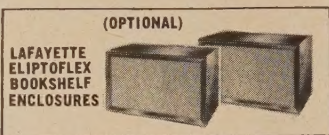
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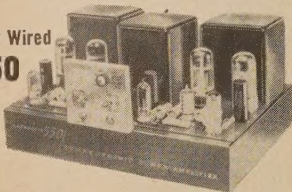
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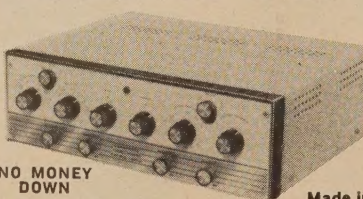
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AUTHORitatively Speaking

Joining this month the small but distinguished group of our Lady Authors is **Phoebe Eisenberg**, wife of a well-known audio expert (whose identity our readers will no doubt guess). Mrs. Eisenberg started out in life—at about age four—as a budding poet; gave up writing her own epics (on thunderstorms and horses) when she was introduced to Vergil and Homer in the original tongues; became a teacher by trade; has recently gone in for playing the alto recorder and taking lessons in weaving. Since she has long had a semiprofessional interest in matters of interior design and is also thoroughly familiar (we will not say perforce) with the exigencies of audiophilia, we are especially happy to have from her a contribution on "The Music Wall" (p. 50).

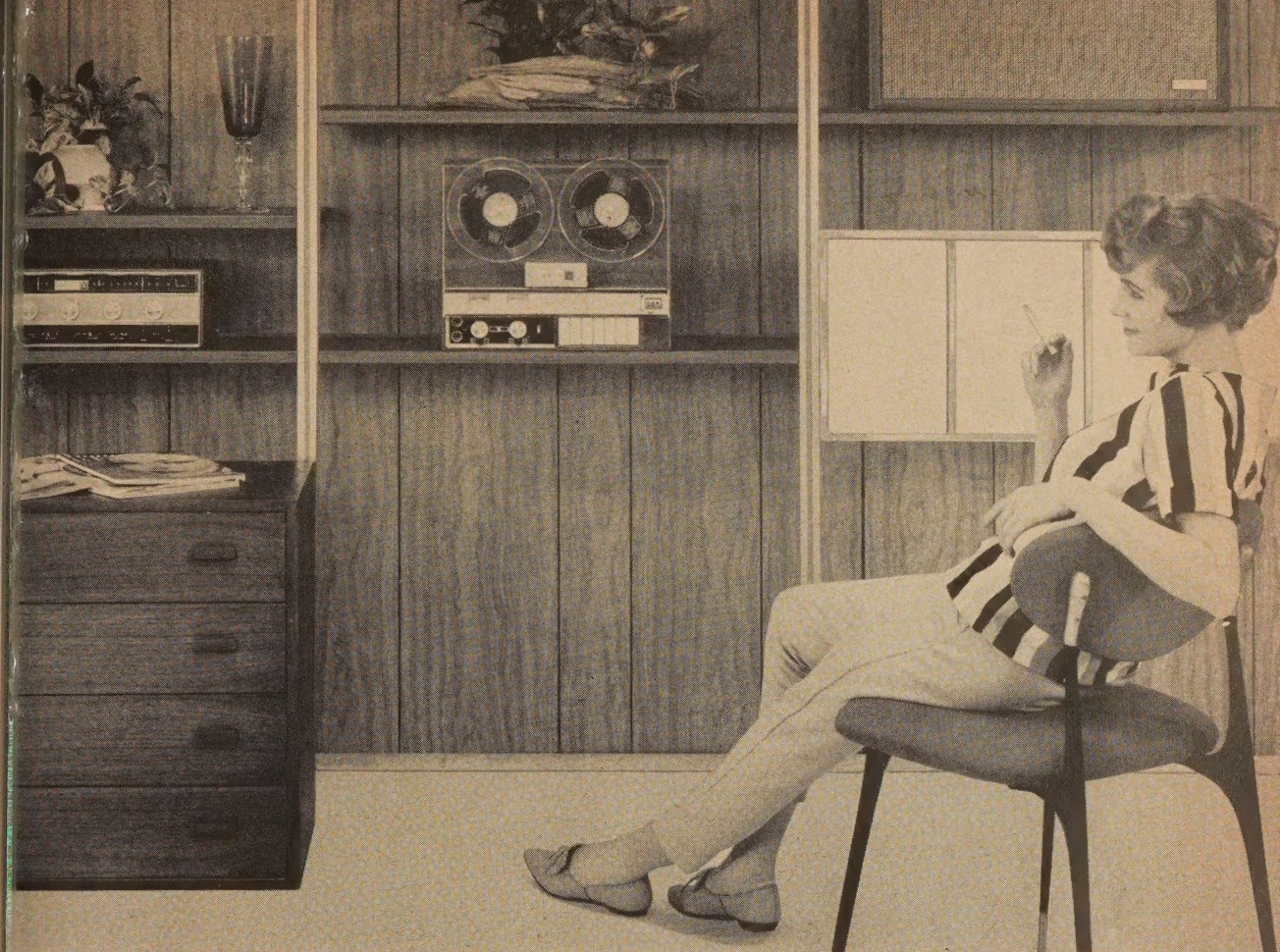
For the past year British journalist **Charles Reid**, long-time staff member of the London *News Chronicle*, has been employed by the *Daily Mail*, serving that paper, as he did its former Fleet Street rival, in the capacity of music critic, record reviewer, and feature writer. Mr. Reid has also been busily at work completing his biography of the late Sir Thomas Beecham, which should shortly make its appearance in the bookshops under the imprint of Gollancz (in Britain) and E. P. Dutton (in this country). Like his study of Sir Thomas, the article Mr. Reid has given us on Sir John Barbirolli (p. 57) is also the product of several decades' personal acquaintance with the subject.

We've known **Robert C. Marsh** (his discography of the Haydn symphonies appears on p. 54) for years, but it's only recently we discovered that he had early aspirations towards the operatic stage. Deciding that his baritone wasn't quite equal to the demands of Verdi, Puccini, *et al.*, he compensated by becoming first a political economist, then a mathematical logician (his edition of the papers of Bertrand Russell, *Logic and Knowledge*, is something of an esoteric best seller). R. C. M.'s first love eventually came to the fore, however, and he returned to music as a critic—at present for the *Chicago Sun-Times*, as well as for *HIGH FIDELITY*.

R. A. Israel's private predilection is the study of popular musical styles and performers as social phenomena, and he is fortunate in that his professional pursuits provide ample opportunity for gratifying it—hence the present profile of Noel Coward (see p. 62). For many years Mr. Israel was in charge of producing records for the broadcasting industry and professional music users in general, and is now engaged as director of music operations for an organization that produces music for television programs, including some originally commissioned works and, on occasion, even electronically scored compositions.

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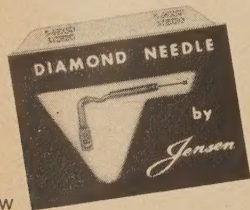
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Josef Krips

Some people say the conductor of the Buffalo Philharmonic is the last of the great Viennese school.

JOSEF KRIPS is a plump man with a round baby face and immense pale blue eyes which, when he leans forward to emphasize a point, seem to grow larger and larger behind round, old-fashioned spectacles. His manner in conversation—whispered, almost rhapsodic—makes it hard to imagine him as the taskmaster of a force of ninety or so men. Yet this very characteristic perhaps provides a clue to the extraordinarily musical performances which he draws forth from the players under him. He does not hammer an orchestra into shape so much as breathe the spirit of the music into it and encourage the musical sensitivity of each player to unfold. "It is really so easy, all a man must do is breathe with the music," he said.

"What is life? Life is breathing. I breathe with the music, and soon the musicians breathe with me. And finally, at the best moments, the whole audience breathes with us. It is the breath of the universe. We must do this to preserve the legato. Music is one long legato line: even staccato notes are beneath a broad legato phrase. A whole movement is really one bar of music, and when I begin the first note I am already thinking of the last note. The music must not fall into little pieces."

Josef Krips was born in Vienna and grew up amid its great musical traditions. As a boy he sang alto in a church choir and participated in performances of most of the big choral works under the city's foremost conductors. But there was never any question, apparently, about his ultimate destiny. "I was not a singer," he says briefly. "I studied singing, but I was a conductor." He became a pupil of Weingartner, and at eighteen was engaged by him as Chorus Master of the Vienna Volksoper. Posts as musical director of various European opera houses followed, and when he was twenty-nine he appeared as guest conductor at the Vienna Staatsoper. In 1933 he became one of the Staatsoper's permanent conductors, and from that year until the War he also held the rank of professor at the Vienna Academy of Music.

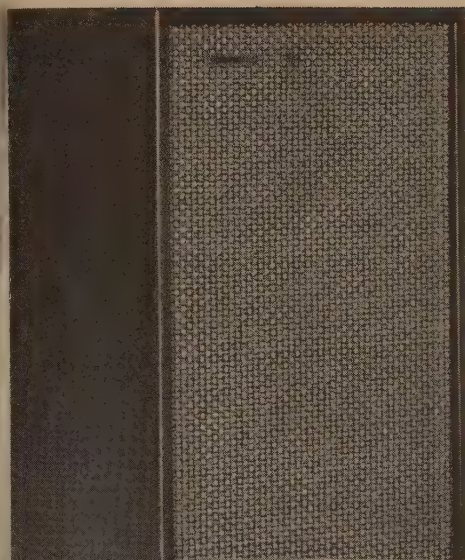
Krips is frequently referred to as the last of the great conductors of the Viennese school, but he himself is reticent when questioned about that capital's musical tradition and his own standing in relation to it. "It is a dangerous subject," he said when pressed, "I do not

wish to talk about it." He will, however, talk about the postwar years in Vienna when he found himself the only prominent musical figure left in the city, and worked almost singlehandedly to pull together the shattered remnants of the Volksoper, the Staatsoper, and the Vienna Philharmonic. He walked four hours a day to rehearse in dim unheated halls, and he still remembers vividly the first postwar performance of *Fidelio*, which the principals sang in below-freezing temperature. "It is then that you know that music is not a business. It is a noble art to uplift the soul. Life was very hard then—for twenty-eight concerts I was paid money equivalent to the price of four pounds of lard. But that was a good time."

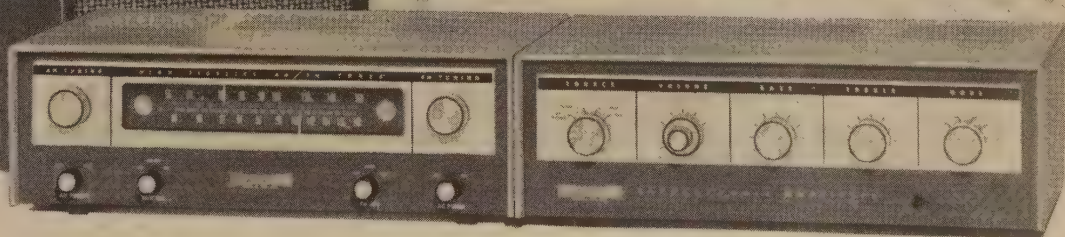
Those postwar years may have something to do with Krips's criticism of an attitude which he finds common among artists today—a lack of humility and an element of commercialism. "It used to be that a singer would say to himself, 'Next year I will be able to sing this part of Verdi's; the year after perhaps I can sing Mozart.' Now he says, 'Next year I can buy a Mercedes, the year after, a house on Long Island.' Anyone who goes into music to earn a good living makes a mistake. It is a hard life. It is even hard to be married to a conductor," he added, nodding towards a photograph of a very attractive fair-haired woman who looked as if she had not found it hard at all.

Conductor of the Buffalo Philharmonic, Dr. Krips also makes frequent guest appearances all over the world and at the time of our conversation had just finished a triumphant series of Beethoven concerts in New York. The Ninth Symphony had culminated in a fifteen-minute ovation, and Dr. Krips was admittedly pleased. "But even while you take a bow you are thinking, next time I will do a little differently here, change a phrase there. After you have played a symphony a hundred times you still learn something new. Nothing is ever perfect. But there are times when I wish I could stop and leave something just as it is. The Adagio of the Ninth which I recorded with the London Symphony [in the complete Beethoven set on Everest]—that performance was blessed. At the time, I did not think I would have the courage ever to approach it again."

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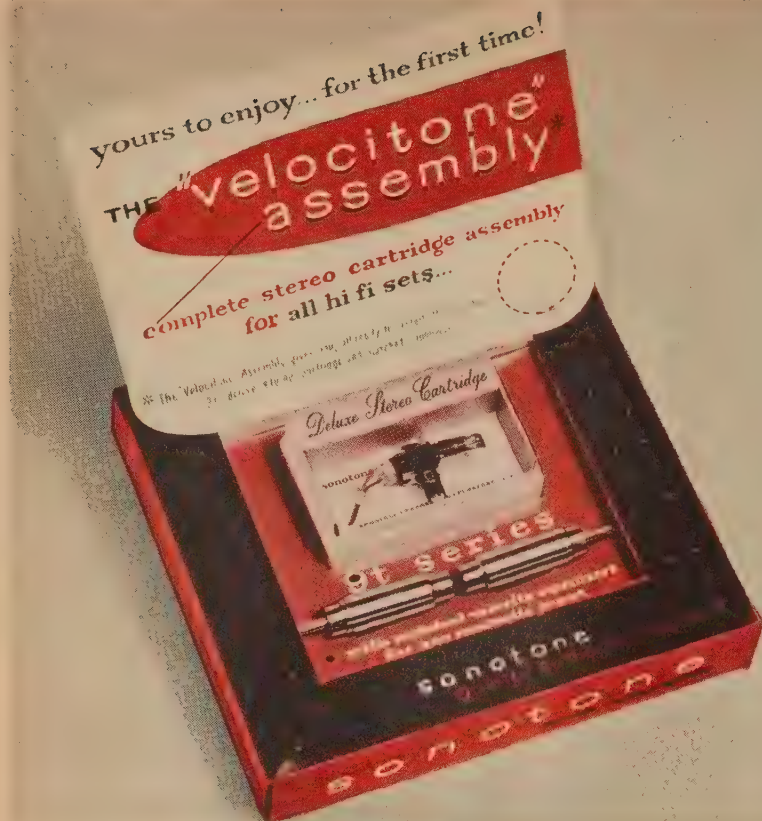
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Continued from page 10



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cerned with immediate problems to be of any pragmatic value for us. But eighteenth-century music—ah! this is another thing! The serious achievements of a Vivaldi, a Handel, or a Bach are lumped together with the *Tafelmusik* of a Lully, a Torelli, or a Manfredini. Our posterity would do us similar justice by lumping "Music by Muzak" together with the productions of Stravinsky or Hanson.

It has recently been suggested that the sudden popularity of serious music (including, of course, baroque music) in the educated middle class might be attributable to a sort of escapism. People cannot cope with the difficulties of human existence or they do not wish to cope with these difficulties (has that not been said before?!). Reading is too much work—it requires concentration and application of the mental faculties. *Que faire?* Listen to music! Serious music is no longer serious. It has taken on an aspect of background music. I should take exception to the statement that "you can't relax to a Mozart quintet or the *Missa Solemnis* unless you're an idiot," on the basis of the simple fact that that is exactly what our educated middle class is doing. Perhaps, though, there is no contradiction here.

I am neither a musicologist nor a musician of any sort, so I cannot disagree with Mr. Robbins Landon's statement that Manfredini is fourth-rate music. But I would disagree with his assertion that it "never should have left that dusty archive shelf." I realize that it is drearish work to have to pore over much of this material, but it is necessary in order to understand the past and—perhaps—thus the present.

I myself study the eighteenth century. I like that century with all of its excesses and problems, with all of its mediocrity and greatness. As an integral part of my studies, I listen to eighteenth-century music whenever possible. I cannot say that this listening is dull or intolerable—most of it is extremely interesting, perhaps more for the light that it throws on other aspects of eighteenth-century life than for an inherent musical value—it may seem odd to relate Frederick the Great's flute-playing with the judicial reforms of Samuel von Cocceji, but there is, in my opinion, a very real connection.

Richard A. Jackson
Minneapolis, Minn.

SIR:

What a pity! Mr. Robbins Landon has blown his intellectual gasket. A pox on all of you responsible for the appearance in print of this sort of thing.

Wingate W. Woodard
Norfolk, Va.

High Fidelity Non-Servicing

SIR:

Your editorial, "Audio Doctor in the

Continued on page 14

HIGH FIDELITY MAGAZINE



THERE IS NO OTHER TUNER OF ITS TYPE THAT CAN MATCH THE QUALITY AND FLEXIBILITY OF THE FM-50-B

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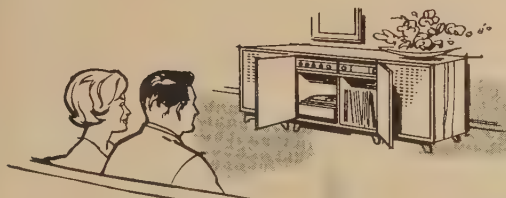
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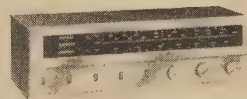
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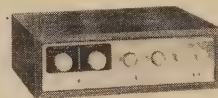
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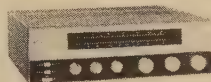


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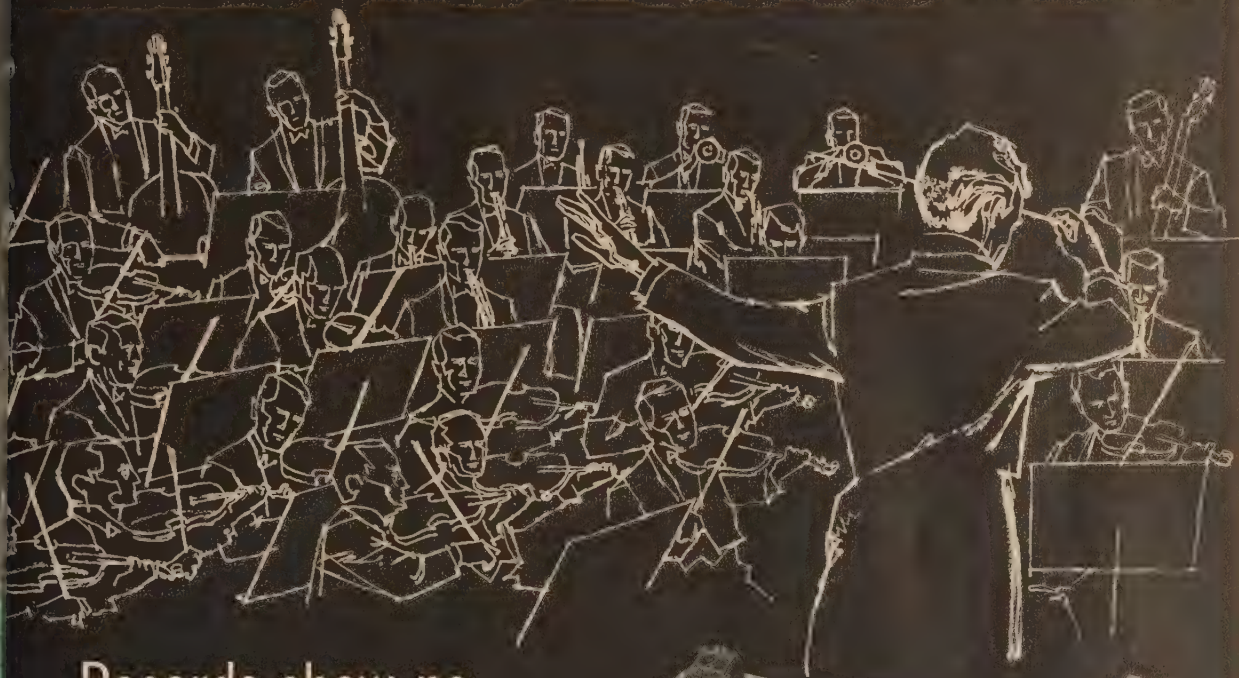
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builder of the new KX-200 StrataKit. He will own the finest 80-watt Stereophonic Master Control Amplifier that Fisher knows how to make.

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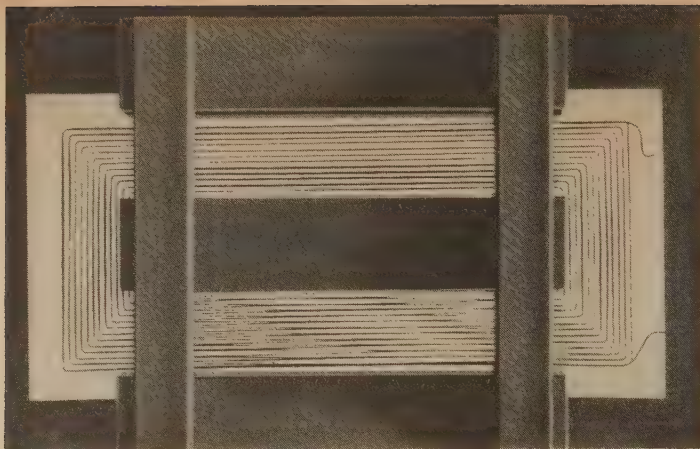
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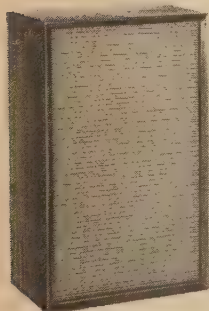
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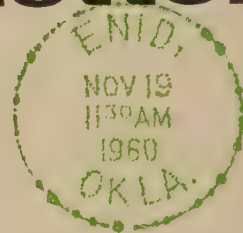
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Letters



Of Bygone Tenors, and Others

SIR:

The excellent article by Conrad Osborne on Bjoerling and Caruso ("struction in Almost Every Phrase," *H FIDELITY*, August) brought to mind thought of resurrecting almost-forgotten performances of departed singers.

I think first of a sizable chunk Gounod's *Roméo et Juliette*, recorded about nine years ago for a Christmas Salvation Army broadcast. The singers were the late Mr. Bjoerling and B. Sayão; the same program included a final trio from *Faust*, with Say Bjoerling, and basso Yi-Kwei Sze.

But a veritable treasure-trove may within grasp if some arrangement could be made for release on disc of the hundreds of complete opera performances that must have been recorded of Saturday afternoon "Met" broadcasts. Think: complete performances of *Faust* with Bjoerling and Sayão, *Don Giovanni* with Pinza, and so on.

I have heard of a committee formed to save the old Metropolitan Opera House; what better way to raise funds than with the singers who were its past glory? Would not this be a sure "out" from the many legal and contractual difficulties entailed? A special label could be used for these "Metropolitan Broadcast" performances—all proceeds going toward the charitable project of saving the great old house.

Are there others who feel this way? Can we find a way to release some of these lost moments of great vocal art?

Charles G. Massie,
WRVC-FM
Norfolk 17, Virginia

Many of our readers probably know that dozens of Metropolitan and other opera broadcasts, privately recorded, have been pressed onto discs and are available through certain collectors' societies, distributed on a nonprofit basis. By coincidence, one such recording is a complete *Roméo*, dating from 1947, starring Sayão and Bjoerling.

There are, of course, many obstacles

Continued on page 22

HIGH FIDELITY MAGAZINE

The night the orchestra didn't take a bow



Scene from "Electronics" ballet at New York City Center.

The lights dimmed. There was the final rustle of programs and creak of seats. The great curtain glided up on a dramatic, starkly-lit setting of icy translucent mesas, giant crystalline clactites and dancers vivid in white costumes. Then the music: eerie, powerful—surging out in a limitless kaleidoscope of tone and color—and *no orchestra in the pit.*

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Continued from page 20

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legal and otherwise, to the commercial publication of Metropolitan broadcast recordings, which currently sit in network storage vaults on sixteen-inch transcription discs. One of our largest recording firms has actually attempted to clear the recordings for commercial release, but has been forced to give up the project as a bit too thorny. It would seem, though, that the placing of the discs on a tax-free basis, with sale intended to aid a charitable purpose, might go far toward making them available, provided the consent of the Metropolitan could be obtained.

Certainly some mouth-watering items would thus be placed on the market, from the great Mozart performances of Pinza to the already legendary Wagner broadcasts of the late Thirties and Forties. A little clamor from our readers just might serve to soften the resistance—we'll be most willing to aid in the assault.

The Servicing Dilemma

SIR:

I am in 100% agreement with Charles Tepfer ("High Fidelity Servicing," HIGH FIDELITY, July) on the matter of component repair.

I recently took my tuner (kit-built) to two radio-TV service stores for realignment. One store would not touch it; the other (my regular TV repair shop) kept it a week, after which I had to get it and send it to the manufacturer. I couldn't pass up this chance to write, for we in Mobile certainly recognize the problem.

L. S. Rove
Mobile, Ala.

Putting Things in Order

SIR:

Do any of the major record manufacturers issue multiple-record sets (such as operas) in manual sequence, rather than in changer sequence? My record-playing system is built around a Thorens TD-124 turntable, so it is a mighty nuisance to listen to changer-sequence albums, having to jump from record to record instead of merely flipping from side to side.

I assume that a significant proportion of serious record collectors feel as I do, but I see no indication that the record companies have heeded our situation.

Stanley Wilson
Orlando, Florida

Manual-sequence albums disappeared from the domestic scene with the popularization of the record changer; even most of the 78-rpm albums issued after the war were in automatic sequence. A few foreign labels, some available domestically (MK-Artia, Pathé, Electrola), still number their multiple-record sets for a manual player. It may be that—as the manual-turntable group gains strength, numbers, and articulateness—companies will issue again certain lines in manual sequence.

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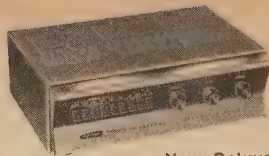
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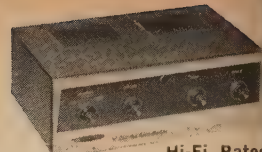
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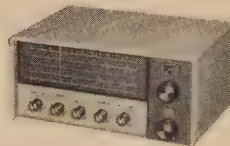
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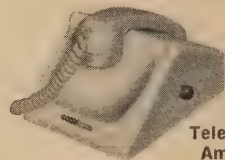
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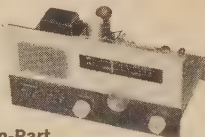


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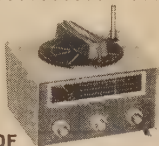


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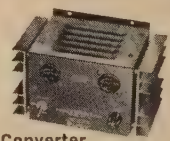
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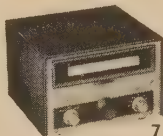


Low Cost Depth Sounder
All-transistor, battery power; depth 0-100'; transducer inc.
Kit MI-10, 9 lbs....\$69.95

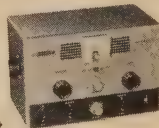


Power Converter
Converts 6 or 12 v. battery power to 117 VAC; switched; fused.
Kit MP-10, 7 lbs....\$29.95

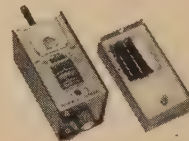
AMATEUR



7 Band VFO
Covers 80 thru 2 meters; vernier, regulated, isolated; xmtr powered.
Kit HG-10, 12 lbs....\$34.95



50 watt CW Transmitter
80-10 meters; low pass filter; single switch station control.
Kit HX-11, 17 lbs....\$43.50

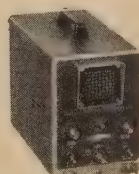


"Tunnel Dipper"
Exclusive tunnel-diode osc.; works like grid-dip; 2.7-270mc.
Kit HM-10, 3 lbs....\$34.95

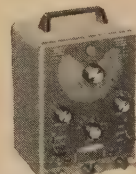
TEST & LAB.



AC VTVM
10 ranges, .01-300v.; response 10 cps-500kc; 10 megohm input.
Kit IM-21, 4 lbs....\$33.95



General Purpose 3" Scope
Push-pull amps; sweep 20 to 100,000 cps; sensitivity .25v.
Kit IO-21, 14 lbs....\$49.95



Deluxe Capacitor Checker
Direct reading; check all types completely, plus R and L.
Kit IT-11, 7 lbs....\$29.95

CIRCLE 63 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE

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Millions of satisfied Heath customers attest to the superiority of Heathkit construction manuals... so easy to follow, so complete that we guarantee you can build any Heathkit!

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We guarantee you can build any Heathkit! This money-back Heathkit guarantee, unprecedented in the kit industry, is made possible by our millions of satisfied customers who have proved that building a Heathkit requires no special background, experience, skills or training! Now, regardless of your mechanical ability or experience, you too can enjoy the immense satisfaction of creating with your own hands an electronic product that performs like the factory built models... you too can enjoy the great savings of Heath "do-it-yourself" kits.

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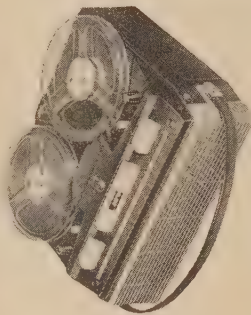
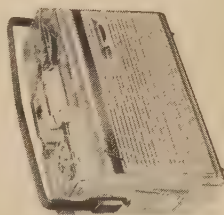
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Buyer's Guide and Condensed Applications Chart — Norelco® 'CONTINENTAL' Tape Recorders

This condensed guide is published by the High Fidelity Products Division of North American Philips Company, Inc. It offers the consumer the factual data he needs to select the tape recorder best suited to his specific requirements.



CIRCLE 82 ON READER-SERVICE CARD

| | Continental '100' Model EL 3585 | Continental '200' Model EL 3541 | Continental '300' Model EL 3542 | Continental '400' Model EL 3536 |
|--------------------------------|--|--|--|--|
| PRIMARY USERS | The entire family—at work, at play, at home or away. | Serious music lovers with limited budgets. | Schools, churches, teachers of voice and music. Psychiatrists, speech therapists and recreation directors—and collectors of pre-recorded stereo tapes. | Professional musicians, studio recordists, serious music lovers, high fidelity enthusiasts. Commercial sound installations. |
| ESPECIALLY SUITABLE FOR | On-the-go, on-the-shoulder recording and playback — anything, anytime, everywhere. | Portable, high-fidelity tape-deck applications. Portable public address. | Audio visual and all specialized teaching applications; music program source for factory, office and home; portable P.A. | Professional - quality stereo recording, live or broadcast; space-saving hi-fi system control center and portable P.A. |
| SPECIAL FEATURES | Battery-operated, 100% transistorized, feather-light. Records from any source. Tapes interchangeable with all 2-track 1 7/8 ips recorders. | Stereo head output direct to external stereo preamp. Records sound-on-sound. Mixing facilities. Compact, lightweight, inexpensive. | 3 speeds. Stereo head output for playback through external stereo preamp. Records sound-on-sound. Mixing facilities. Headphone monitoring. | Completely self-contained for stereo recording and playback at all speeds. Price includes dynamic stereo microphone. Transport mechanism meets all professional standards. |
| RECORDING CAPABILITIES | Monophonic 2-Track | Monophonic 4-Track | Monophonic 4-Track | Stereo and Mono 4-Track |
| PLAYBACK CAPABILITIES | Monophonic 2-Track | Monophonic and Stereo* 4-Track | Stereo* and Mono 4-Track | Stereo and Mono 4-Track |
| SPEEDS | 1 7/8 ips | 7 1/2 ips | 7 1/2, 3 3/4, 1 7/8 ips | 7 1/2, 3 3/4, 1 7/8 ips |
| PLAYING TIME PER REEL | Up to 2 hrs. on a 4" reel | Up to 4 hrs. on a 7" reel | Up to 16 hrs. on a 7" reel | Up to 16 hrs. on a 7" reel. |
| WEIGHT | 7 lbs. | 18 lbs. | 30 lbs. | 43 lbs. |
| SUGGESTED LIST PRICE | \$129.50 | \$179.50 | \$269.50 | \$399.95 |

For complete technical data and detailed descriptions of Norelco 'Continental' Tape Recorders, write:

NORTH AMERICAN PHILIPS COMPANY, INC., High Fidelity Products Division, 230 Duffy Avenue, Hicksville, L. I., N. Y.

*Tape head output.

FISHER 50ER

65-Watt FM Stereo

Multiplex Receiver

Amplifier

WITH EXCLUSIVE
STEREO BEAM



\$189.50

■ The X-101-B is easily the most powerful and versatile Master Control Amplifier in its range. Its many unusual design features make it an ideal choice as the foundation of a stereo system of exceptional quality. It has ample reserve power to drive even the most inefficient of speaker systems. With the X-101-B's Center Channel Power Output you can enjoy the special pleasure of a center-channel speaker system *without* the added cost of an additional amplifier. Tape recording enthusiasts will be delighted with the exclusive tape-monitoring circuit. This is the only system that permits the user to monitor tapes and still make full use of the entire range of audio controls and switches during subsequent playback—*without* changing cable connections. Input and output facilities for the Fisher Spacexpander are located *before* the tape recorder output, so that all types of programs, as well as recordings, may have reverberation added if it is so desired.

OUTSTANDING FEATURES

■ Where the available space does not permit ideal placement of the two speaker systems, or where the program material has excessive separation, the solution is simple—with the X-101-B Stereo Dimension Control. If you would like the enriched tonal advantages of a center channel speaker, or if you would like to connect a remote speaker system, you will find the X-101-B fully equipped for either or *both*, fully controlled from the *front panel*. There is a total of 14 inputs, 3 speaker outputs and 4 outputs for associated components—easy to connect and your complete guarantee against obsolescence. Architectural brass finish control panel.

Fine Wood Cabinets In Walnut (10-UW)
and Mahogany (10-UM)
Metal Cabinet (Model MC-2)

\$24.95
\$15.95

FISHER FM-1

FM Stereo Multi

Wide-Band Tweaker

Years!

WITH EXCLUSIVE
STEREO BEACON



\$199.50

■ The Fisher XP-4 represents a totally new approach in loudspeaker design. It is the world's first loudspeaker system in which the conventional metal frame of the bass speaker has been completely eliminated, and with it all parasitic vibration and unnatural coloration of sound. In its place, the XP-4 utilizes the heavy walls of the *cabinet itself* as a massive supporting structure for the bass speaker cone. The entire space behind the cone is packed with AcoustiGlas. The combined result of these features (patent applied for) is truly thrilling clarity in bass and middle-frequency sound. The hemispherical tweeter, too, is of the finest. "Handled high frequencies exceptionally well and with excellent dispersion," says AUDIO. The XP-4 had "extremely heavy construction and seemed to be much heavier than comparable speaker systems. It certainly conveys a feeling of luxury." Plan to hear the XP-4.

OUTSTANDING FEATURES OF THE XP-4

■ Total of **FOUR** speakers: 12" bass unit with two-inch voice coil. Two 5" mid-range speakers (AcoustiGlas packed, to eliminate cone break-up.) Two-inch hemispherical high-frequency unit for wide-angle (120°) treble dispersion. Separate Balance Controls for middle and high frequencies. Theatre-quality three-way crossover network uses heavy air-core coils and oil-filled condensers, assuring maximum performance of each speaker within its assigned range.
SIZE: 12½" front-to-back x 24½" x 14". SHIP-
PING WEIGHT: 53 lbs. IMPEDANCE: 8 ohms.

Available In Oiled Walnut, Cherry, Mahogany
and Unstained Birch, Sanded Finish



THE FISHER 800-B

AM Multiplex Receiver
Exclusive Stereo Beam
 Find. Simply connect a
 and two speakers for
 ereo system. **\$429.50**



THE FISHER FM-50-B

FM-Multiplex Wide-Band Tuner
With Exclusive Stereo Beam
 Most sensitive and selective tuner
 in its class. STEREO BEAM instantly
 indicates Multiplex. **\$189.50**



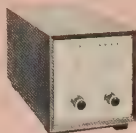
THE FISHER FM-200-B

FM-Multiplex Wide-Band Tuner
With Exclusive Stereo Beacon
 Acclaimed World's finest. Lights
 signal and automatically switches
 on FM-Stereo programs. **\$299.50**



THE FISHER FM-1000

Stereo Multiplex Adaptor
With Exclusive Stereo Beacon
 el for broadcast station
 the audio connoisseur
 ultiimate. **\$419.50**



THE FISHER MPX-100

Stereo Multiplex Adaptor
With Exclusive Stereo Beacon
 For all makes of tuners, receivers.
 STEREO BEACON lights signal,
 automatically switches on FM-
 Stereo programs. **\$109.50**



THE FISHER X-202-B

Stereo Master Audio Control
With 75-Watt Stereo Amplifier
 Remarkably flexible audio control
 plus powerful dual-channel ampli-
 fier. Stereo earphone jack. **\$249.50**



THE FISHER X-100

Stereo Master Audio Control
With 110-Watt Stereo Amplifier
 even for low efficiency
 est-selling quality am-
 e country. **\$159.50**



THE FISHER X-1000

Stereo Master Audio Control
With 110-Watt Stereo Amplifier
 Most powerful and flexible control
 amplifier being made today. It
 truly has no equal. **\$339.50**



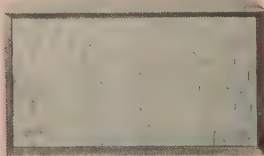
THE FISHER 400-CX

Stereo Master Audio Control
 Designed to meet every possible
 audio control need. Broadcast con-
 sole efficiency. Full Range stereo
 dimension control. **\$199.50**



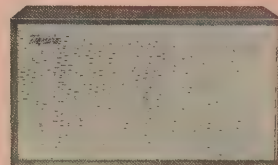
THE FISHER SA-300-B

Stereo Amplifier
Free audio power even
efficiency speakers. Full
requencies, with superb
ponse. \$199.50



THE FISHER XP-1

Three-Way Bookshelf System
 12-inch bass, 5-inch mid-range, 3-
 inch tweeter. 13 1/4" x 24" x 11 3/4".
 Mahogany, Walnut, Cherry, **\$129.50**
 Unstained Birch, **124.50**



THE FISHER XP-2

Bookshelf Three-Speaker System
 2, 8-inch free-piston basic speakers.
 5-inch tweeter. 22" x 12" x 11 3/4".
 Mahogany, Walnut, Cherry, **\$84.50**
 Unstained Birch, **79.50**

TWO FISHER INVENTIONS THAT HAVE REVOLUTIONIZED STEREO FM!

With conventional Stereo-FM Multiplex tuners and adaptors *there is no way of know-*
ing whether the station is broadcasting in Multiplex except by incessantly checking
the two speaker systems in turn, to see if the sound is actually stereo. Fisher engi-
 neers have miraculously eliminated this 'try-and-find-the-Multiplex' problem
 with two inventions—STEREO BEACON and STEREO BEAM, described below.

FISHER STEREO BEACON

This is the electronic brain that *instantly* flashes
 a light on the control panel when an FM station
 is broadcasting in Stereo-FM. At the same time,
 it *automatically* switches the unit from mono
 to stereo operation. Only FISHER has it!

FISHER STEREO BEAM

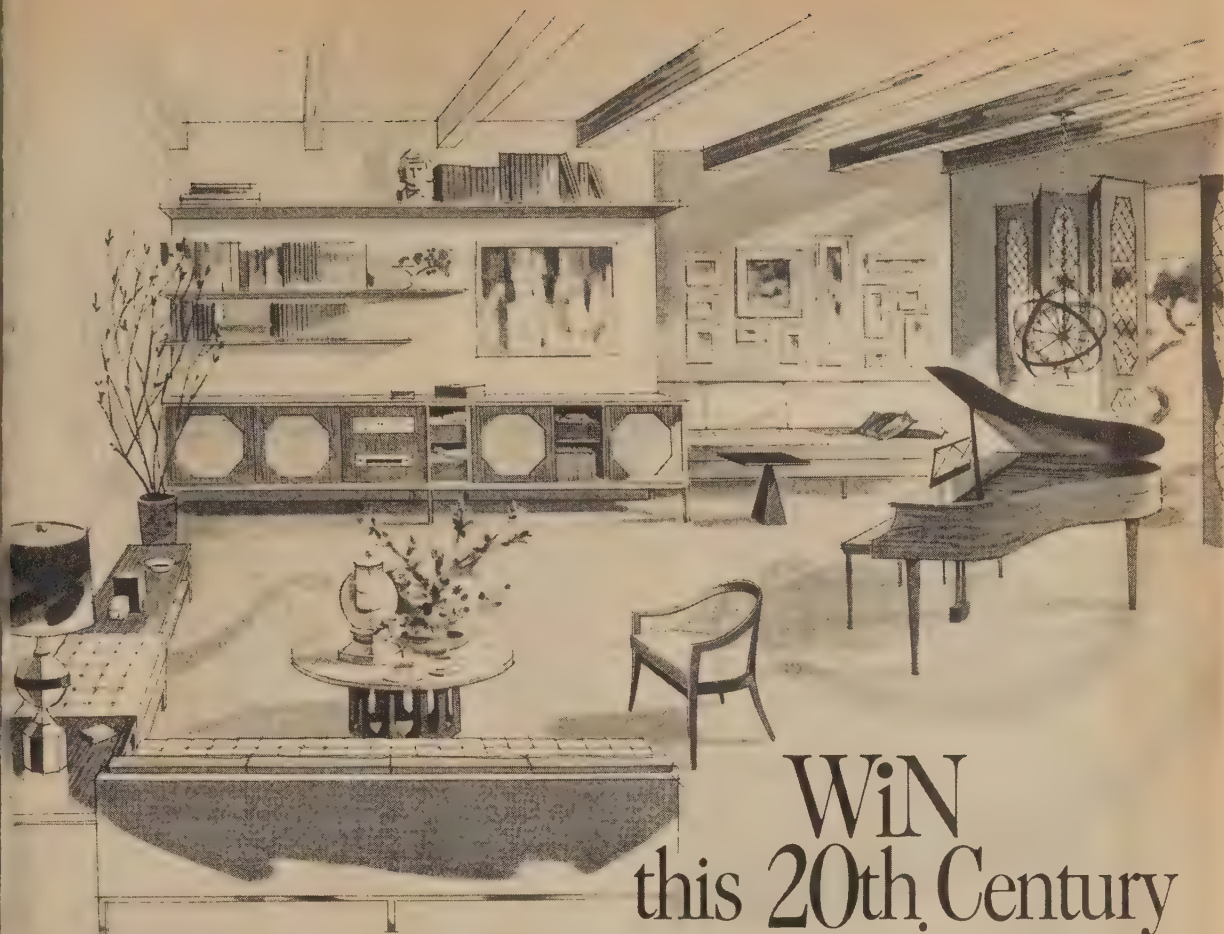
This is the ingenious, dual-purpose indicator that
 not only assures razor-sharp accuracy in tuning,
 but also signals, through its cathode-ray beam,
 whether the station is broadcasting in mono-
 phonic or stereophonic-FM. Only FISHER has it.

FISHER RADIO CORPORATION • LONG ISLAND CITY 1, N. Y.

EXPORT: Telesco International Corp., 171 Madison Ave., N. Y. 16, N. Y. • In Canada: Tri-Tel Associates, Ltd.

At
 Four
 Fisher

OPEN HERE



WIN this 20th Century music room

designed by Marion Heuer...

*furniture by Harvey Probber... superb hi-fi/stereo with source of sound
by Shure... piano by Baldwin... carpeting by V'Soske*

... fabrics by Boris Kroll, hi-fi/stereo amplifiers and preamplifier by Marantz, automatic turntable by Garrard, turntable by Thorens, speaker systems by Acoustic Research, FM/AM Multiplex tuner by Sherwood, tape player by Ampex, Stereo Dynetic Phono Cartridge and Tone Arm by Shure, PLUS \$5,000 cash to add a new room to your home or remodel an existing room from original plans by internationally renowned interior designer Marion Heuer, A.I.D.

A veritable plethora of prizes!

All this to introduce you to the breathtaking sound (and elegant appearance) inherent to modern component stereo in general, and the new Shure M33 and M77 Stereo Dynetic Phono Cartridges in particular.

No purchase is required; you simply listen to a Shure cartridge demonstration at your hi-fi dealer's showroom and describe your reaction to its singular sound recreation qualities (in 25 words or less). If your statement wins (we don't expect an overabundance of entries, so your chances are rather good), you can begin building your music room. Should the winner have purchased a Shure cartridge as a result of the demonstration (a consummation devoutly to be wished), a magnificent \$1,000 RCA Victor stereo record library will also be supplied, as are all other awards, by Shure Brothers, Inc., 222 Hartrey Avenue, Evanston, Illinois.

Contest ends February 28th, 1962.

announcing the new
SHURE Stereo Dynetic®

M33 and M77 SERIES HIGH FIDELITY PHONOGRAPH CARTRIDGES

Outstanding achievement in superior sound re-creation. Ultra-light tracking pressure; rugged, high-compliance, easy-to-replace stylus; highest fidelity response; specially shielded against hum.
M33 for 1-3 gm. tracking, \$36.50; M77 for 3-5 gm. tracking, \$27.50.



CIRCLE 103 ON READER-SERVICE CARD

MUSIC BIG AS LIFE

Utah's High-Fidelity CONTINENTAL SPEAKERS



C12RD 12"
WOOFER
2 Lb. Alnico
V Magnet and
2" Voice Coil

YOU GET LIFE-SIZE SOUND in every range, from 20 to 20,000 CPS, with Utah's precision-engineered stereo/high-fidelity speakers. Tweeters and mid-range speakers feature a specially engineered horn formula to enhance "presence". Each speaker has color-coded 4-way terminals.



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ELECTRONICS CORP.

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Huntington
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Please mail me prices, specifications and performance details of your Continental speaker line.

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ADDRESS _____
CITY _____ STATE _____

CIRCLE 123 ON READER-SERVICE CARD

NOTES FROM ABROAD

LONDON

Sviatoslav Richter was smuggled into this town at the height of the to-do over Yuri Gagarin. Unlike his compatriot, the Russian artist avoided kisses and open motorcars, going to ground in a Bloomsbury hotel frequented by provincial aldermen and town clerks when they have business in Whitehall or House of Commons committee rooms. This was masterly strategy. Nobody but an inspired water diviner with geiger counters in every pocket and a crystal ball in his hat could have hoped to locate him unaided. Richter's entourage supplied the hotel's telephone number, but not the number of his room, to a limited number of record company executives sworn to secrecy. Naturally, nobody succeeded in getting the pianist himself on the line, although certain eminences of my acquaintance risked ulcers in their effort to do so.

Scrimmage for Richter. Theoretically, the market for Richter's recording services was wide open. Russian policy, we gathered, was against exclusive contracts in the West, and consequently there were bids and wooings by just about



every label in the land. To those of us on the edge of the scrimmage it seemed that much in-fighting and ear-biting was going on. Surrealist rumors circulated in the expense account bars. From two sources I heard that Richter refuses checks and expects to be paid in five-pound notes. Whatever the medium of payment, it is certain that he asks a substantial amount. One company spokesman described his fees as astronomical. Mercury Record's Wilma Cozart (of whom more in a moment) said to me, "Nobody could say Richter is inexpensive."

At the outset three British companies

were in the picture. At this writing two of them still await what they call the "finalizations." This being an uncertain world and Russian cultural representatives the most uncertain element in it, I do not propose to identify these hopefuls. The one label that has done business so far and actually put tapes in the strong box is Philips.

The Winning Team. For a fortnight before Richter's first public recital here, telex messages ping-ponged between Philips desks in London, Paris, and Bonn, with spillover calls to Moscow. A few days after his arrival in England, Richter was spirited from his Bloomsbury hide-out and taken to lunch in a private room at a moderately glittering Soho club. The party included Kyriakos Kondrashin, who was here to conduct Richter's concerto performances, Igor Maslowski (Philips' Paris man), and Alexander Saron (from Bonn). The luncheon and ancillary talks stretched into the evening. At the end most of the people directly or indirectly concerned—among them the London Symphony Orchestra—understood that live recordings would be made at Richter's three Festival Hall recitals and at his two concerto concerts in the Albert Hall. "Richter," it was generally said, "finds commercial studios recording too much of a strain."

The recitals came and went. There was a recording mike on the platform, plain as a pikestaff. I have come upon nobody yet who will say whether or not it was used. If tapes were made, I doubt whether we shall hear many of them. Taking in loads of Prokofiev, much middle-caliber Chopin, a whole hour of Debussy, and layers of Schubert and Schumann, Richter's recital programs were questionably planned and unalluring. Often he played as if light years away not only from his jam-packed audiences but from all contact with common humanity. At their best matchlessly brilliant and subtle of texture, his performances were marred at several points by wrong notes and most of the time by this sheer lack of projection and communication.

Mercury at Work. On the day of his last recital or thereabouts, it became known to London Symphony men that the celebrated visitor had changed his mind about studio sessions and that, so far as

Continued on page 36



INSIDE MIRACORD

the first automatic turntable/record changer designed to meet the uncompromising requirements of stereophonic record reproduction



These are the "guts" of the new MIRACORD Studio Series. Foremost is the hysteresis motor (1). It guarantees constant speed regardless of turntable load or line voltage variation. Another assurance of all-important uniform speed is the one-piece, dynamically balanced, cast and machined turntable (2). This seven pound, 12" platform features the same construction as the finest professional turntables. The scientifically designed, non-resonant tone arm (3) with plug-in head (4) tracks faultlessly at all recommended tracking weights . . . calibrated

from two to six grams. No springs used (5). The 4-speed MIRACORD (6) plays all size records as a conventional turntable or automatic turntable using the *feather-touch* push-buttons (7). By replacing the short spindle (8) with the patented Magic Wand changer spindle (9), MIRACORD provides hours of musical enjoyment.

STUDIO H—with hysteresis synchronous motor—\$99.50* • **STUDIO**—with heavy-duty, shaded, 4-pole motor—for uncompromising stereo performance where line voltage variation is no problem—\$79.95*

BENJAMIN ELECTRONIC SOUND CORP., 97-03 43rd Ave., CORONA 68, N.Y.

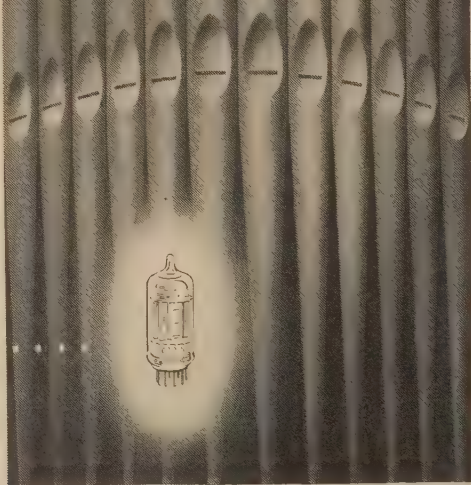
*Complete with arm, less cartridge and base.

CIRCLE 22 ON READER-SERVICE CARD

Schober

captures
magnificent
pipe organ

tone
in a
tiny
electronic
tube



Here is magnificent Pipe Organ tone; tremendous tonal color range; two 61-note pipe-organ keyboards; hand-rubbed cabinetry in the finish of your choice. Taken together they comprise a superlative electronic instrument comparable to organs selling for \$2,500 to \$6,000.

Yet, when you assemble the Schober of your choice, you save more than half the normal cost and create a superb instrument to bring the delightful gift of music to your family.

Matched kits and printed circuitry make it possible.

Work requiring knowledge and experience is eliminated. All that remains is the pride and pleasure of watching a fine musical instrument take shape under your own hands. The Schober organ you assemble will equal or surpass any factory-built organ for quality, reliability and circuitry.

And the Schober Electronic Organ is so easy to play!

From the very first day even novices will transform simple tunes into deeply satisfying musical experiences — because unlike a piano whose tone dies away almost as soon as the keys are struck, organ tones continue to sing out as long as the key is held down. Then, by simply moving your right foot, you change the volume so that the sound becomes rich and alive.

The coupon brings you full details on how you can start building the Schober of your choice with an investment of as little as \$18.95. In addition, you may have an exciting 10" LP record demonstrating Schober's full range of tones and voices. The \$2 charge for the record is refunded when you order your starting kit. No salesman will call.

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THE Schober Organ CORPORATION
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The Schober Organ Corp., Dept. HF-8
43 West 61st Street, New York 23, N.Y.

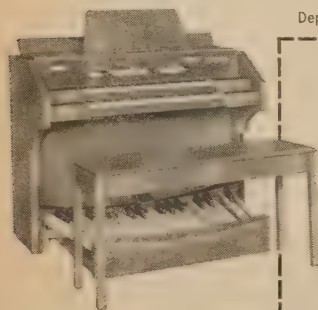
☐ Please send me FREE full-color booklet and other literature on the Schober organ.

☐ Please send me the Hi-Fi demonstration record. I enclose \$2 which is refundable when I order my first kit.

name _____

address _____

city _____ zone _____ state _____



CIRCLE 99 ON READER-SERVICE CARD

the concertos were concerned, live tapes were out. The orchestra was convoked at Walthamstow Town Hall. Each session was to be four hours long, as against the English norm of three hours, so that Richter could break off for longish rests as and when he wished. Warnings were given that he was constitutionally misanthropic and liable to throw up his hands and inexplicably walk off. The concertos to be recorded were the Liszt pair, E major and A major. (His Albert H. performances in these works, with the same orchestra under Kondrashin, were monumental, iridescent, and dizzying. Everybody present will remember them to the end of his days.) Miss Cozart and her all-American recording team, who were engaged to do the tapings, kept themselves in readiness at the Savoy Hotel.

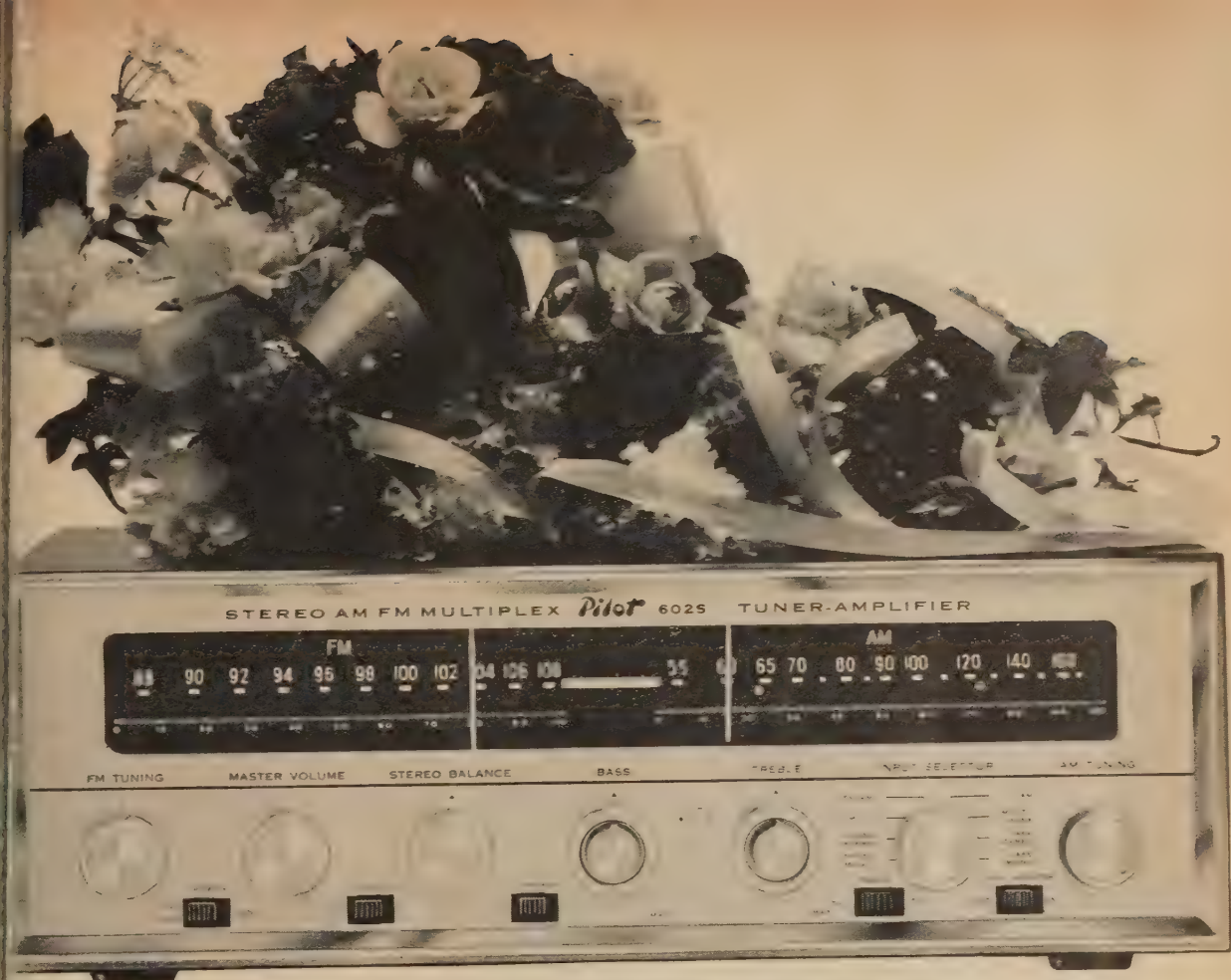
As the sessions had been outlined, to the general astonishment, did they transpire. The only departure from schedule was that Richter took no long rests or rests of any kind; nor did either he or Kondrashin ever halt for the interim playbacks which are one of the torments of English recording practice. As a result, it was possible to work normal three-hour sessions after all.

Richter's stamina impressed most of us as uncanny. One day he put in a stint of six hours, with the aid of a pound of cube sugar which he put on the piano at ten in the morning and helped himself to continuously. At the end of the day, when orchestral players had his age (forty-seven) were weary, though happily, putting their instruments away, he was completely fresh and alive with energy. He and the LSO taped enough music to comprise two complete versions of each concerto. It wasn't a matter, I am assured, of one version possibly being flawed but of choosing in either case "a different sort of perfection." In LSO circles, Richter is credited with saying after the playback that he had never heard better sound.

Everybody Happy. Altogether, the LSO is as pleased as a dog with two tails. Senior among London's five leading orchestras (founded in 1904), its prestige has varied widely over the years, with certain abysmal dips. For a year or more, however, it has been widely accepted as the best of the local aggregations. Hugh Maguire is a universally admired concert master-soloist; the woodwinds are an integrated and stylish team and the strings at their best have as much cohesion and warmth as English players have ever managed to accomplish.

The Mercury people were here on Philips' behalf for something over a week. Before flying home they made a start at Walthamstow, with Richter and Mstislav Rostropovich, on the five Beethoven cello sonatas. The cycle is to be completed at a time and place yet to be fixed. There is also a tape in the Philips-Mercury vaults of Rostropovich's wife.

Continued on page 38



Just Married

To share a chassis: the PILOT 602 Stereo receiver and Multiplex!

America's most popular Stereo receiver—the PILOT 602—now available with built-in Multiplex. The new PILOT 602S (S for Stereo) is the perfect instrument for any system. The 14 control Stereo preamplifier insures complete flexibility in reproducing radio, records or tape. The 30 watts delivered by the Stereo amplifier is more than enough to drive any speaker system. An FM/AM tuner and the most

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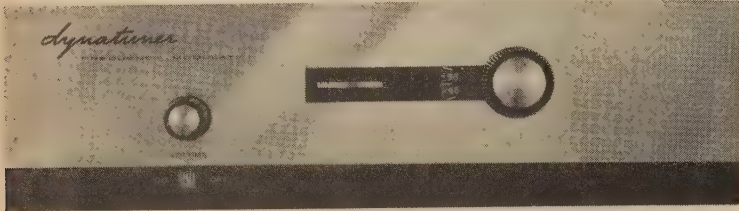
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Continued from page 36

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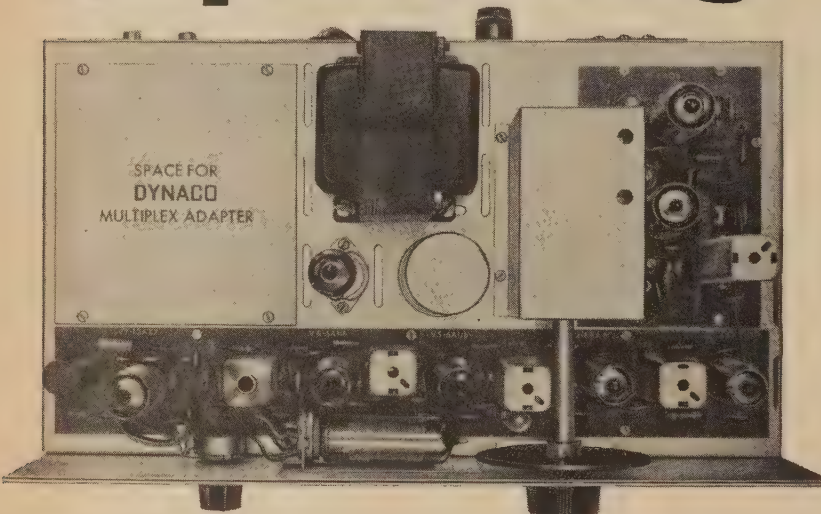
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Galina Vishnevskaya, the electrifying Bolshoi soprano, singing Mussorgsky's *Song and Dances of Death*. For this recording Rostropovich laid aside his cello and accompanied his wife at the piano as he had done some weeks earlier at the Aldeburgh Festival, where, in a publicity sense, Vishnevskaya's first (and sensational) solo recital in Britain was shockingly muffed through circumstances outside the Aldeburghians' control.

Rostropovich Too. Another Rostropovich release to look out for: Benjamin Britten's new Cello Sonata, a tricky and perhaps oversmart piece, coupled with the Cello Sonata of Debussy. These were done for Decca-London at three King's Way Hall sessions, with Britten taking the piano parts. At the start of each session, "Rostro," as he has come to be known in London musical circles, flung his arms round the composer and almost everybody in sight. A more demonstrative temperament never came out of Russia. It is obvious that he feels singularly happy here.

CHARLES REED

VIENNA

The distinction of sending the first United States recording team across the Iron Curtain went last summer, to Westminster Records. Advance preparations were made by the company's vice-president, Kurt List, from headquarters in Vienna; the expedition headed for Hungary. Next month should bring the first results: Budapest-made all-Liszt program on three discs—*A Dante Symphony*, *Tasso's Orpheus*, *Les Préludes*, *Hungaria*, and the inevitable *Mephisto Waltz*. Janos Ferencsik and György Lehel share the conducting, with the Hungarian State Symphony Orchestra.

Westminster in the Opera Lists. Another item on Westminster's Budapest schedule was an opera which Hungarians regard as their first national contribution to the musical stage. *Hunyadi László*, composed by Ferenc Erkel in 1844, has for Hungarians about the same significance that the *Bartered Bride* has for Czechoslovakians, although Erkel is certainly not to be compared with Smetana in artistic stature.

Since Westminster has hitherto abstained from recording operas for several years, the inclusion of *Hunyadi László* on its agenda seems to indicate a change of policy. In fact, having become a subsidiary of AM-PAR Record Corporation, the company is embarking on a far more ambitious program in general than it ever attempted previously and opera will play its share. Dr. List himself confirmed for me the rumor that Hans Knappertsbusch will be associated with at least one of Westminster's operatic projects—but which one (a nineteenth-century work, presumably) List would

Continued on page 40

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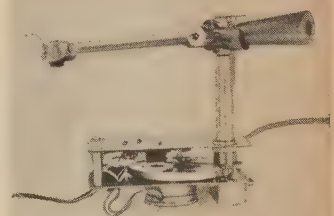
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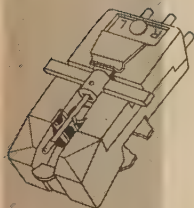
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NOTES FROM ABROAD

Continued from page 38

not reveal. The odds are currently on *Fidelio*, with Jan Peerce and Sena Jurinac in the cast.

Martin on the Grand Scale. Just last month another Westminster recording team left from Vienna, this time for Lausanne, Switzerland. Here they gathered to tape Frank Martin's *Le Vin herbe*, a chamber oratorio for twelve voices, seven string instruments, and piano completed in 1941 and performed at the Salzburg Festival of 1948. The cast for the recording (which includes Heinz Rehfuss) was assembled with the Swiss composer's advice and approval, he himself plays the piano part, and Victor Desarzens is the conductor. The first of Martin's works on a grand scale to be recorded, *Le Vin herbe* is scheduled to be released as a two-disc album in January.

Art and Politics. All went smoothly during David Oistrakh's summer tour of Central and Western Europe—with one exception: the municipal authorities of Zurich refused to let him perform there. Consistency of anti-Communist principle, they claimed, made it impossible for them to distinguish between Soviet politicians and Soviet artists. This is not, of course, the official attitude of the Swiss federal government, but decisions are left entirely to the discretion of each of the twenty-five cantons making up the Swiss confederacy. In fact, Oistrakh was enthusiastically acclaimed in other Swiss towns and he established friendly relations with the men of the Zurich Chamber Orchestra, with which he recorded for DGG the two violin concertos by J. S. Bach. The recording sessions were not held in Zurich, however, but in Bern, the capital.

Oistrakh's association with the Zurich Chamber Orchestra is another indication of the growing reputation of this group and its conductor, Edmond de Stoutz. More will be heard from them on records through their recently formed association with the Austrian firm Amadeo (the European partner of Vanguard). Their first recordings for this label will be two works by Stravinsky: the Concerto in D and the *Dumbarton Oaks* Concerto. KURT BLAUKOPF

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Quoted from

"ASSEMBLING A GOOD STEREO SET"

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music and recordings editor
of the

Winnipeg Free Press:

“I chose the AR-2a speakers over other extremely good systems because of their self-effacing dispositions. They seemed to intrude less in the music than did other speakers with more markedly individualistic sound-producing natures. ”

A number of articles have appeared recently in which the author (or magazine staff, or consumer organization) selects components for a complete high fidelity system. Most of these systems have included Acoustic Research speakers for the same reason given by Mr. Winters: the ability of AR's to reproduce music naturally, with minimum coloration.

We will be glad to send you a reprint of Ken Winters' article, discussing his choice of components for a stereo system in the medium-price range. Other lists of preferred high fidelity equipment are also available on request: a reprint of *down beat* magazine's "Picks of the Year" in stereo components,* and a description of four stereo systems,** each selected for *Gentlemen's Quarterly* by a different audio expert as the ultimate in quality.

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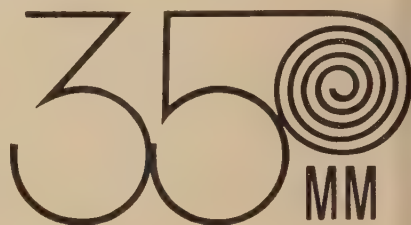
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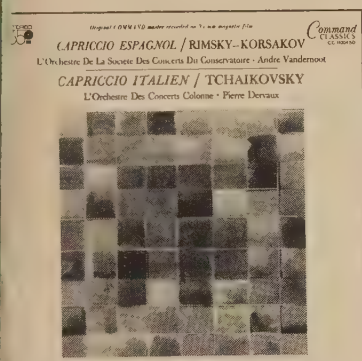
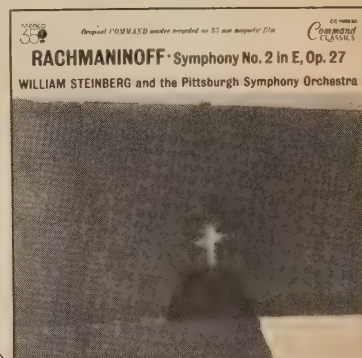
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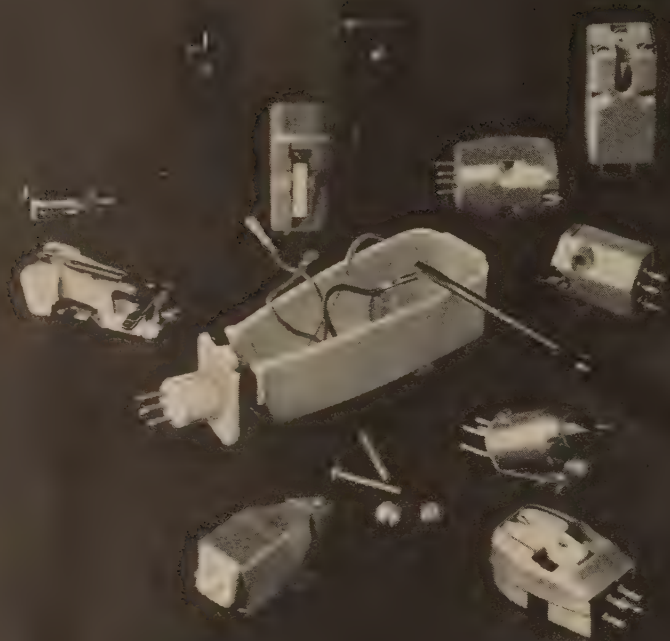


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FM stereo multiplex—which is very much with us these days—has the potentiality of extending the high-fidelity horizon far beyond its present sight-lines. The new development dangles a powerful lure before the as yet uncommitted listener. Now that stereo sound can be tuned in with a flick of the switch and a turn of the dial, it seems almost irresistibly accessible. Many skeptics who have been tottering on the edge of the stereo pool will finally take the plunge.

But there is, alas, a very real and dangerous possibility that history will repeat itself and turn today's skeptic into tomorrow's cynic. The beginnings of both FM radio and stereo recording were marred by some dreary errors in judgment and some wholesale alienation of customers. It would be a sad display of folly if those same errors were to reassert themselves in this recent marriage of the two techniques.

Remember the early struggles over FM and the subsequent postwar "boom"? Basic patents for frequency modulation radio were issued to Major Edwin Howard Armstrong way back in 1933. For many years and in many ways the big networks did their utmost to stunt its development. Finally, when it became clear after the war that nothing could stand in the way of FM's obvious superiority to AM broadcasting, the radio industry decided to get on the bandwagon. Networks began piping standard AM fare through their new FM outlets; cheaply constructed, imperfectly engineered FM radios began pouring off the assembly lines. But the unwary listener who plugged in his new set and tuned in Andre Kostelanetz met with a disenchanting surprise. The program sounded no different than it had on AM—in fact, perhaps a bit worse, because many of the mass-produced FM radios of the late 1940s were severely afflicted with drift and distortion. As a result, FM took a beating. People lost interest and many stations went off the air. It was only thanks to the high-fidelity component industry and the

tenacity of certain FM station owners that the medium survived at all. It is now stronger than ever, but there were some perilous years in between.

Stereo recording had a similar history. The big manufacturers claimed at first that stereo was a snare and delusion. And then, when it was no longer possible to ignore the stereo revolution, everyone joined it. Again a lot of inferior merchandise was thrown on the market—records with grating end-of-side distortion, cartridges that would not track properly, ineptly designed "stereo consoles" that achieved stylish proportions at the expense of adequate performance. Stereo, too, went through some perilous years. In fact, it has only recently begun to emerge from the woods. And again, first-class high-fidelity components blazed the trail.

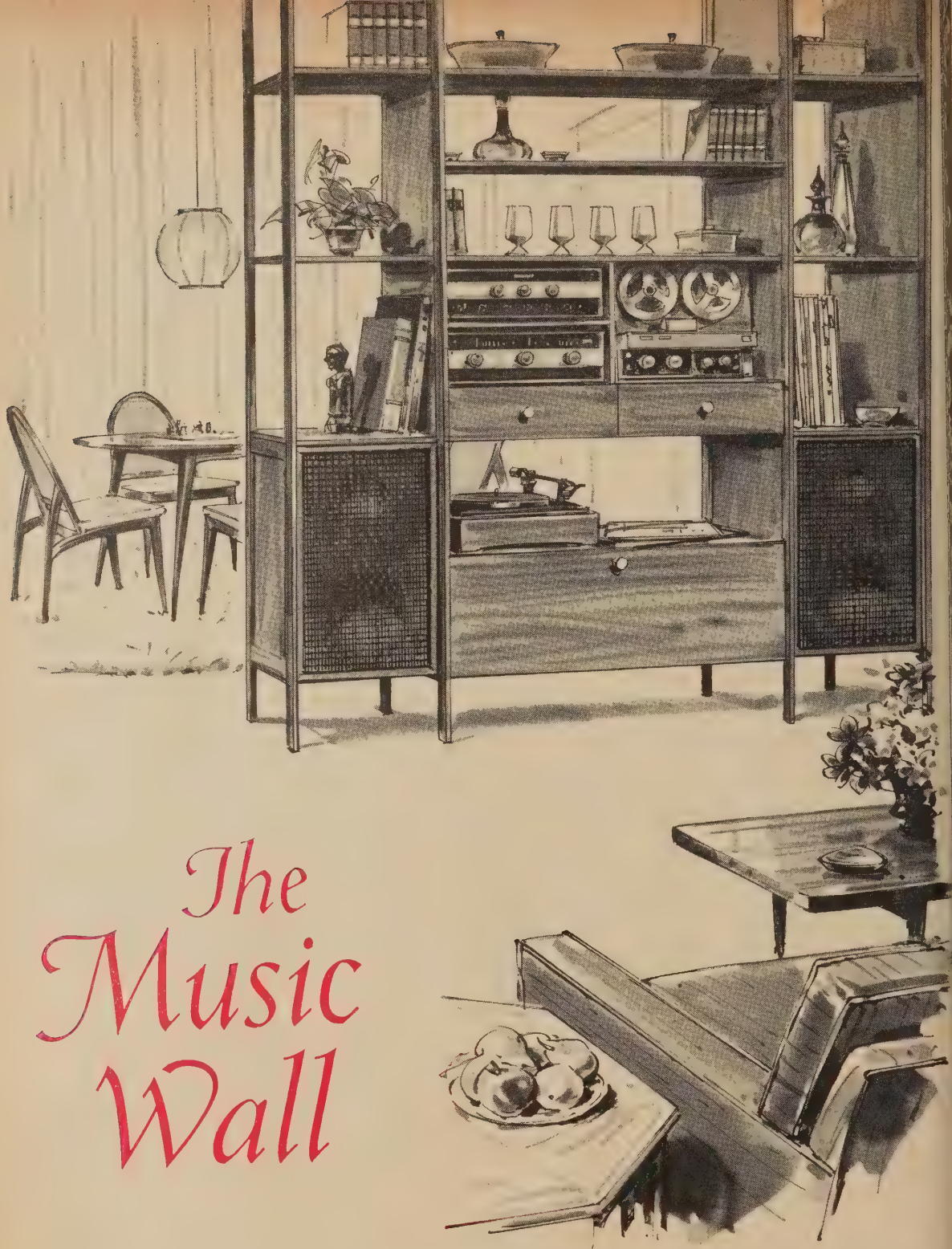
Is another period of boom and bust inevitable with FM stereo multiplex? So far, we are glad to note, the high-fidelity industry seems to be proceeding with reasonable caution into this new and potentially enticing field. So are the FM broadcasters. But about the mass-producers of electronic equipment we are not so sanguine, though we can at least nurture fond hopes. Perhaps this time "the majors" will know better than to rush in with premature and shoddy merchandise. As our "progress report" on page 60 points out, both the transmission and reception of FM stereo multiplex signals is—at this stage of the art—an exceedingly delicate and critical affair. The bargain-priced "stereo radio" is not likely to make much of an impression on any listener—except to persuade him that FM multiplex is a highly over-rated phenomenon.

We have no doubt that FM stereo carries the promise of vastly enlarging the high-fidelity public. But the enlargement need not be accomplished overnight. FM stereo will be around for a good many years. If everyone will look upon it as a long-term boon rather than as a quick-profit boom, history may not have to repeat itself after all.

ROLAND GELATT.

AS high fidelity SEES IT





Drawing by Harry Towers, Jr.

The Music Wall

An audio enthusiast's wife persuasively demonstrates

BY PHOEBE EISENBERG

A MUSIC WALL? This author goes so far back in time that she remembers when a wall was a wall—mainly fulfilling the necessary function of holding up the house, although it was also handy for measuring the offsprings' yearly growth and for demonstrating one's current taste in prints. People often talked about "their own four walls": homesick travelers yearned for them; housewives protested their frustrations. Occasionally, one did something about them—painted them, or pushed a sofa against them, or even, in a misguided moment, draped them. But one never went beyond them, or rather, into them, to get the most out of them.

Now some of us could almost write a paean on The Uses of the Wall. No longer acting as an immovable force thwarting all feminine fancy (not to speak of masculine ingenuity), the wall has become a positive challenge. And if the wall in question is to be a music wall, the possibilities are indeed many and various.

There are, perhaps, three basic types of music wall, of which the first is simply a variant of the familiar book wall. Against this area are placed the various components which make up your music system, either on shelves built against the wall or suspended on brackets or housed in cabinets. Not only does such an arrangement permit a pleasingly varied visual pattern, but it also provides the highly practical advantage of increasing general storage space. The shelf that holds an amplifier can perfectly well hold those outsize art books; where a tuner rests safely, so too can a cherished piece of Orrefors; the cabinet that shelters a turntable may well give houseroom below to an heirloom tea service. Actually, the specifically "music" wall may be only part of an entire storage wall, with shelves and cabinets covering as much of the surface as you choose.

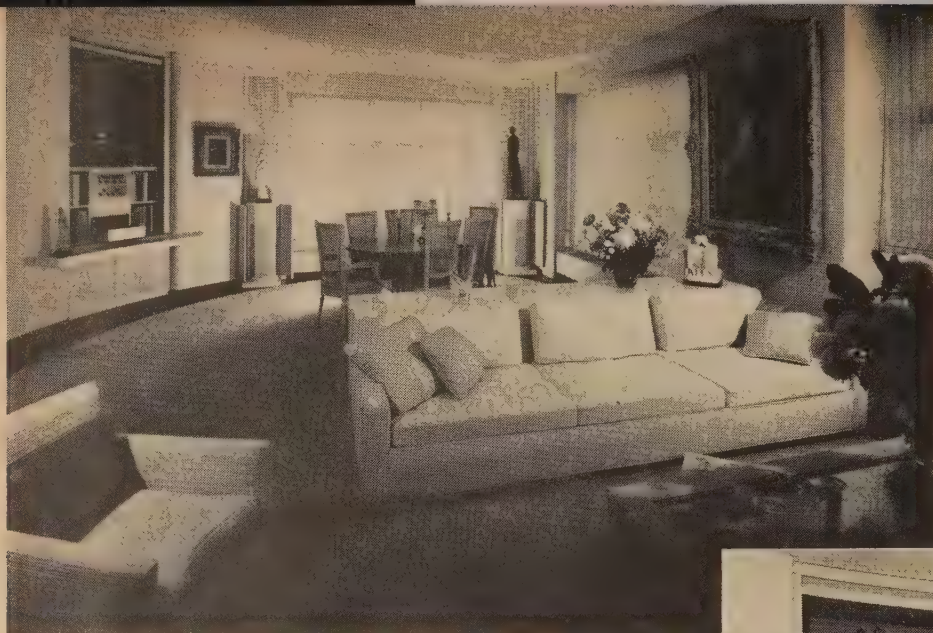
The second approach to the music wall conceives of it as a "closet"—not a place *on* which you put things, but a place *into* which you put things. This, of course, means breaking into an existing wall or constructing a false wall. Since such structural

changes are relatively costly and certainly imply permanence, they are not for the apartment dweller and probably not for most tenants of rented property. If you own your own house, however, the music wall with a built-in look is well worth the expense and effort. As for people building new homes, they are in the enviable position of being able to incorporate their music wall as part of the original architectural plan. Surely if kitchen and bathroom walls can be designed for special uses, living room walls can be treated with the same freedom. In fact, we move here from the concept of the built-in music wall to the concept of the music room itself, planned from the beginning to fill a specific function and to meet the individual requirements of its owner.

Equally revolutionary in idea but less demanding in execution than the "closet wall" is the third basic type—the abstraction of a wall where there is no wall. Especially in a large room that can profit both aesthetically and from the point of view of convenience by being broken up into separate conversation, study, and listening areas, the false wall, or room divider, is an excellent expedient. Add free-standing poles or standards to your group of cabinets, and you have created, if not a wall, the feeling of a wall. Aside from the long-term advantage of being able to pick up your wall and take it with you should you change residences, you will find that the room divider also satisfies that perennial yearning for a change in décor. If you tire of your living-room's shape and size, just move the wall.

To achieve the marriage of art and utility which is the purpose of the music wall calls for some money and some labor, but mainly it calls for taste and imagination. How will you treat the wall in general? Will it occupy the entire length and height of a given solid surface, or merely a part of it? Do you prefer the substantial appearance of solid cabinets below and built-in shelves above, or will you have the lighter look resulting from a skillful and sometimes whimsical use of brackets and standards?

... sight and sound can form a fine harmony



In this installation equipment is neatly grouped in a wall recess, while a pair of large speakers complement the window décor and provide fine dispersion for stereo. The system shown on the facing page (at top) is housed in free-standing modular units which may be arranged to suit individual needs and tastes. Below it is shown a "classical" storage wall that combines a complete stereo music system with bookshelves and other built-in compartments, two of which are acoustically treated to house speakers.



Do you wish to secure an effect of drama or of repose? These questions you will want to answer first. Whatever end you have in view, you will find it can be satisfied.

Cabinets these days can be bought in a variety of shapes, woods, finishes, and dimensions suitable for the various components of a high-fidelity system. Speakers can be positioned in the over-all arrangement in many ways. Small ones can be tucked onto shelves; larger models with sturdy enclosures may be used to support shelves, or they can be delegated to a place all their own in another part of the room. The sizes, shapes, weights, and functional relationships of components will often determine their relative positions on the storage wall (you wouldn't, for instance, normally install a turntable at knee-level if the amplifier controls are at eye-level), and in meeting these demands you may discover an exciting visual pattern emerging. Even the businesslike controls on an amplifier or the front panel of a tuner can contribute to the interest of the design; knobs,

after all, are round, and a series of circles can relate to a series of rectangles, and so on. Actually, a successful music wall begins to take on the properties of a large three-dimensional montage.

IN truth, the installation can be as varied as disposition dictates and pocketbook allows. And it's much more practical for the do-it-yourselfer than home plumbing, for instance. A splendid assortment of woods can be found in most good lumberyards, or can be ordered for you in a few days. There also are many choices of materials for sliding doors—caning, plastics of all colors, and bolts and bolts of the inevitable grille cloth so dear to the audio man.

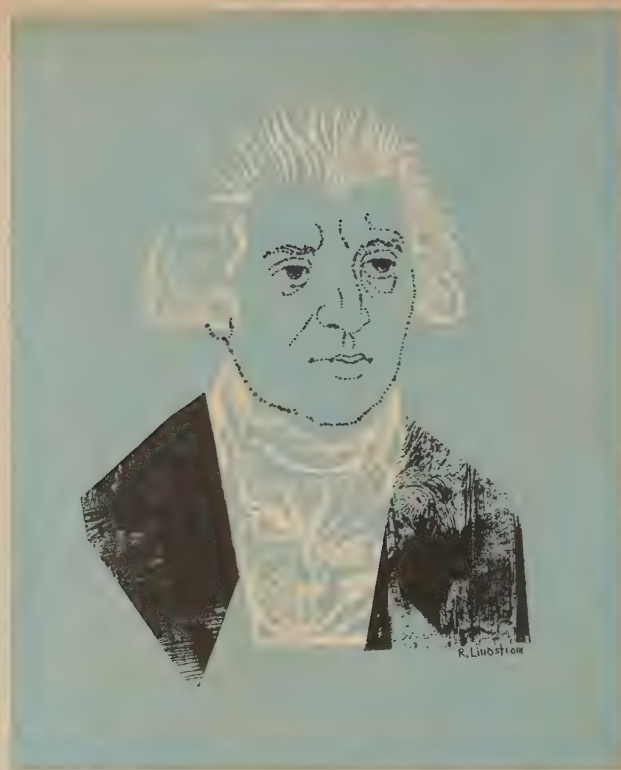
For the non-do-it-yourselfer, there are always the professionals—a small, somewhat dispersed but highly talented army of interior designers and craftsmen. Often their services can be obtained through a high-fidelity dealer. In fact, it was largely this group which was responsible for music walls in the first place. Most decorators have come a long way down



the audio path. High-fidelity housing no longer means that one has to live with an imposing box that lacks only handles to complete the funereal impression of those earlier "coffins." And if you are starting completely fresh with a brand-new house, you can almost certainly count on your architect's coöperation in the music wall. Although he may not display quite the originality of the celebrated Serge Chermayeff, who deliberately designed a storage wall around the large round cone of a huge loudspeaker, your own architect will be more than sympathetic to your wish not to camouflage your components but to make them an integral part of your room's design.

The direct result of the advances in storage design has been to encourage more people to purchase separate components, since there is now the possibility not only of re-creating beautiful sound, but of creating visual beauty as well. Stereo, of course, has had something to do with this too. With its requirement for additional

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HIGH FIDELITY DISCOGRAPHY No. 51

The Symphonies of Haydn

A DISCOGRAPHY

by Robert C. Marsh

HAYDN was the most productive of the great symphonists, so much so that when in his old age he undertook the cataloguing of his music, he himself could not remember it all. To complicate the matter for us, the eighteenth century had no notion of copyright and followed free and easy publishing practices. Not only was it customary for the music of a popular composer to be pirated far and wide, but his name was even appended to other men's works in order to create a market for them.

Simply to ask how many symphonies Haydn wrote raises scholarly questions, first because in Haydn's lifetime the symphony underwent tremendous development as a musical form, and secondly because there probably never will be complete surety that we have all of Haydn's music that may properly be assigned to this category. The preëminent Haydn

authority H. C. Robbins Landon cites 134 doubtful works which have been credited to Haydn, and this is not the end of the fakes. (Chief of them is the *Toy Symphony*—actually a composition of Leopold Mozart.) The canon of genuine symphonies now numbers 107, of which all but one exist in a form fit for public presentation. Inasmuch as we still lack accurate printed scores and orchestral material for the majority of the symphonies, however, the textual validity of any given performance depends entirely on the attention the conductor has given to cleaning up old errors.

The numbering of the symphonies comes from the catalogue of Eusebius Mandyczewski, published in 1907. Robbins Landon has found its chronology to be faulty in many respects, and to the 104 scores of the 1907 list he has added three early but

authentic works which he designates as 'A,' 'B,' and 'C.' ('C' is fragmentary.)

Of the 106 performable symphonies, seventy-two have been available on records at one time or another. Seventeen are currently on the American market in multiple editions. Since to prepare a discography for seventeen of 106 symphonies would seem both futile and foolish, I have adopted two rules. First, to give the best available version of the seventeen works we have in more than one recording, and, second, to give the best edition we have ever had of the fifty-five works that have been recorded but are not currently in print in multiple form. The result is a list equally useful for current shopping and record hunting, and to be a Haydn collector these days it is necessary to be skillful in both. The letters "OP" designate out-of-print discs.

My evaluations are based on matters of performance and engineering more than on textual accuracy, although in a few instances relevant textual questions are raised. This is not to be taken as any sign of indifference to textual reliability, but the truth is that a masterpiece (such as No. 98) reveals itself even when played from corrupt

material. Indeed, most of the alterations due to textual inaccuracies have less effect on a finished record than those due to the orchestra's preparation, the predilections of the conductor, and the skill of the engineers. Most of us would rather hear *Hamlet* with Gielgud, even if he should be following a text as corrupt as the First Quarto, than an amateur performance of a version thrice-blessed by scholarship. Few Haydn scores, incidentally, are as inaccurate in their respective ways as a really bad Shakespearean quarto.

We shall eventually have in Max Goberman's Library of Recorded Masterpieces a complete edition of the symphonies in which the basis of the performances will be the Robbins Landon texts. I indicate in the discography which releases of this series may be expected first, but naturally I evaluate only those few I have at the time of this writing actually heard.

As many of the Haydn symphonies have been provided with descriptive names, I reproduce them here. Only a few of these titles make much sense, however, and I distinguish those which the composer presumably knew (and approved) from those imposed later.

SYMPHONY 'A,' IN B FLAT

Obviously the work of a young man of promise, but untouched by the familiar Haydn genius, this little symphony was given a plain, straightforward statement by F. Charles Adler in its solitary recording (Unicorn 1019 OP). Some may recognize it from its pirated appearance in the Op. 1 quartets.

SYMPHONY 'B,' IN B FLAT

Chronologically, this symphony probably belongs around tenth place. It is a four-movement work, more highly developed than the earliest symphonies, and possibly composed just before Haydn went to Eisenstadt to join the service of Prince Anton Esterházy. Unrecorded.

No. 1, IN D

Any one of the half dozen earliest symphonies might have been the first, and this is not necessarily the best candidate. The twenty-seven-year-old Haydn is here reproducing the features of the Viennese school in which he was serving an apprenticeship. Sternberg's edition (Haydn Society 1001 OP) is all we ever had.

No. 2, IN C

No more original than its predecessor, the second canonical symphony shows its baroque informality in the second movement, where the harpsichord must improvise all the inner lines. Unrecorded.

No. 3, IN G

Possibly Haydn's first symphony in four-movement form, this work be-

gins to reveal the imagination and energy we associate with him. There is a Goberman recording awaiting release.

No. 4, IN D

No. 5, IN A

The Fourth is pre-Esterházy and less interesting than its predecessor. In the Fifth, Haydn begins to make greater use of the wind band and for the first time gives it a role in the slow movement. The necessity for this innovation is that the Adagio, for the first time in Haydn, opens the work. Both symphonies are unrecorded.

No. 6, IN D (*Le Matin*)

No. 7, IN C (*Le Midi*)

No. 8, IN G (*Le Soir*)

Haydn was twenty-nine when, in May of 1761, he became Vice-Capellmeister to Prince Anton Esterházy. Apparently the first music he wrote in his new post was this morning, noon, and night trilogy which opens with the dawn and ends up with an evening thunder-shower. The style breaks severely with that of the earliest symphonies, and there are numerous concertino elements to permit the new orchestra players whom the prince had hired to display their talents. Litschauer's performances (Haydn Society 1016 and 1025, both OP) were the best until recently, but Goberman has now recorded all three works. If the remaining two are as fine as the first (HS 2), which I have in a test pressing, these discs will provide the logical starting point for even a restricted Haydn collection.

No. 9, IN C

No. 10, IN D

No. 11, IN E FLAT

None of these works is as interesting as Nos. 6-8. Unrecorded.

No. 12, IN E

This beguiling work lasts less than ten minutes, but that is probably all the time needed to demonstrate the charms of the young Joseph. Loibner's recording (Lyricord 36) is the one currently to be acquired, but a new Goberman is on its way.

No. 13, IN D (sometimes called *Jupiter*)

Haydn's finale makes use of a theme commonly associated with the same movement of Mozart's last symphony. Sternberg's set (Haydn Society 1001 OP) remains the best to date, but Goberman has re-recorded the work.

No. 14, IN A

The slow movement borrows a theme Haydn had used in one of his divertimentos and (because of its popularity no doubt) gives it a new treatment. The forthcoming Goberman version will be the first.

No. 15, IN D

No. 16, IN B FLAT

No. 17, IN F

No. 18, IN G

These works show the interaction of young Haydn with his musical environment. No. 15 is a French overture in form, while No. 16 is interesting for its emotional freedom. All four are unrecorded.

No. 19, IN D

Written even earlier than some of the works in the previous group, this lively score is musicologically notable for its striving towards greater thematic development. Weisbach's badly recorded performance (Mercury 10077 OP) is the only disc version.

No. 20, IN C

The natural key of alto horns, trumpets, and drums, C major, "became," as Robbins Landon puts it, "indelibly impressed on Haydn's mind as the key of pomp . . . the vehicle for composing brilliant and festive music." There are fifteen symphonies in the series, the last of them the great No. 97. This inaugural work awaits its first recording.

No. 21, IN A

Again Haydn begins with a slow movement and gropes for new things. We have a Litschauer recording (Haydn Society 1025 OP), and presently there will be a Goberman version.

No. 22, IN E FLAT (*The Philosopher*)

Writers of program notes delight in reminding us of the commotion resulting from César Franck's use of an English horn in his symphony first performed in 1889. Haydn, 125 years earlier, used two of them in this score, thereby creating some of the most beautiful and distinctive orchestral sonorities you are likely to hear. Sternberg's version (Haydn Society 1009 OP) was enough to convey a strong impression of the work, but Goberman's (HS 1) is a greater success both in its performance and the excellent reproduction stereo permits.

No. 23, IN G

A perpetual motion finale is one of the pleasures here. Loibner's version (Lyrichord 36) is a good one, and there is a Goberman awaiting release.

No. 24, IN D

An extremely dramatic work for its period, this score will soon be available in a Goberman recording.

No. 25, IN C

A sort of quasi-divertimento with a long introductory Adagio, this work remains unrecorded.

No. 26, IN D MINOR (*Lamentatione*)

A much more powerful work than you might suspect from Heiller's inadequate performance (Haydn Society 1019 OP), our only version.

No. 27, IN G

Way out of place on the list, this is actually one of the earliest symphonies. Try and get Silvestri's recording, available on the Continent as Supraphon LPV 205.

No. 28, IN A

Students of sonata form will note that Haydn here develops his first movement from a motive rather

like that of the Beethoven Fifth in reverse. Sternberg's version (Haydn Society 1001 OP) is effective—and the only one.

No. 29, IN E

Once you get to know this appealing piece of frippery, you are not likely to part with it. Loibner provides the opportunity (Lyrichord 36).

No. 30, IN C (*Alleluja*)

The title comes from a borrowed Gregorian melody. The horn plays it, and the effect is quite lovely. Loibner's performance is admirable (Lyrichord 36).

No. 31, IN D (sometimes called *Hornsignal*)

Four horns are used here, and the result is a sort of "for fun" symphony, anticipating No. 73. There is a Krauss edition on Ultraphon 78s (23268/70) which may be preferable to a dismal Sternberg set (Haydn Society 1002 OP).

No. 32, IN C

This second item in the trumpet and drum sequence is also unrecorded.

No. 33, IN C

A gay and gallant work which we had in a good performance by Winograd (M-G-M 3436 OP). It is worth searching for.

No. 34, IN D MINOR

One of the weaker symphonies, available only in a fairly weak version by Sternberg (Haydn Society 1002 OP).

No. 35, IN B FLAT

Another happy symphony, put in the catalogue via one of Sternberg's better performances (Haydn Society 1009 OP).

No. 36, IN E FLAT

Among the most charming and evocative glimpses into the eighteenth century, rather like Watteau set to music, Heiller's account of this music (Haydn Society 1019 OP) is missed.

No. 37, IN C

Another unrecorded example of the trumpet and drum scores.

No. 38, IN C

The finale of this symphony is outstanding, but the entire content is interesting. Sternberg's version (Haydn Society 1010 OP) must be taken with reservations.

No. 39, IN G MINOR (sometimes called *The Fist*)

Robbins Landon asserts this to be the model Mozart chose for his *Little G Minor* Symphony, K. 183. I think the Haydn is the stronger work of the two. Its intensity is not the sort commonly identified with the thirty-six-year-old Haydn. Goldberg and the Netherlands Chamber Orchestra play this remarkable symphony on Philips ABE 10168, a 45-rpm disc worth importing.

No. 40, IN F

The numbering here is misleading by some twenty places, for the music is youthful and not at all characteristic of Haydn's "Storm and Stress" period to follow. This is the earliest of the symphonies we have from Beecham, whose performance, recorded to mark his seventieth birthday, is available in England as HMV 7 ER 5093 (45 rpm). It justifies the trouble of importation. A new version is also on its way from Goberman.

No. 41, IN C

A work to remind you that Haydn's compositions include the bugle calls of the Austrian army. Spirited and martial (although with contrasting lyric pages) in its first movement, the symphony becomes quite *gemütlich* and gives us some yodeling effects in the third. The debut recording is by Goberman (HS 7), and it is extremely well done on all counts.

No. 42, IN D

This is one of the weaker symphonies. Litschauer provided an adequate version (Haydn Society 1026 OP).

No. 43, IN E FLAT (sometimes called *Mercury*)

Essentially a virtuoso piece for orchestra (fast fiddling gives it its name), Wøldike's version is all we have had. Although unequal to his best, it does the work justice (Haydn Society 1041 OP).

No. 44, IN E MINOR (*Trauer*) (*Funeral*)

One would not be exaggerating to call this symphony Haydn's *Eroica*. The special glory of the work is the slow movement, which—even in his old age, long after it had been written—the composer instructed his executors to have played at his funeral. If you want the full emotional depths of this great Adagio, you must accept the technical limitations of the Scherchen edition (Westminster 18613). Goldberg's performance is competitive elsewhere and far more convincing in its orchestral sound through effective use of stereo (Epic BC 1046). I find No. 44 a more important work than its better-known successor.

No. 45, IN F SHARP MINOR (*Farewell*)

There are two stereo versions. The superficially more attractive sound of the Scherchen (Westminster WST 14044) is a snare; the rival Casals set (Columbia MS 6122) is both better-balanced and a finer performance for all its lack of sonic ostentation. Casals plays the final movement straight, and since this is a concert performance you hear the players bumping into music stands as they make their way offstage. Scherchen offers no action but murmured farewells that on rehearsing seem contrived.

No. 46, IN B

A powerful *Continued on page 136*



Jeremy Grayson

BY CHARLES REID

Sir John Barbirolli

*Up the
Years from
Kingsway*

NOW COMMITTED to the Houston Symphony Orchestra, Texas, where this fall he succeeds Leopold Stokowski, as well as to the Hallé Orchestra of Manchester, England, Sir John Barbirolli has at last, in his sixty-second year, adopted the wide-flung career-pattern that he once seemed reluctant to embark upon.

For years Barbirolli was the outstanding example among conductors of what has been called the Inverted Micawber Psychosis. Always, it appeared, he was waiting for something to turn down. Between the late 1940s and the early 1950s, as those about him let it be known in a discreet way, he could have had the Berlin Philharmonic (as Furtwängler's successor), the BBC Symphony Orchestra (which, in the event, went to Sir Malcolm Sargent), or the musical directorship of the Royal Opera House, Covent Garden, which fell successively into the laps of Rafael Kubelik and Georg Solti. All these plums were reluctantly returned to sender. One gathered that other worlds were well lost as compared with snug, smoky Manchester.

In more recent times Sir John has returned from guest engagements in America with sheaves of press clippings indicating that more than one dragon critic had been converted by the British conductor's baton from fire-breathing to gentle purring. And orchestral managers, it seems, have waved contracts before him. From one trip he returned with offers of three American orchestras (unspecified) in his pocket. Alongside his £5000 a year from the Hallé, at least one of these offers was, he said,

The Houston Symphony's new principal conductor needs no introduction to phonophiles. Sir John Barbirolli has been making records for fifty years.

"fantastic." Nor was the United States the only lavish suitor. He was also made much of in various European countries. Simply on a guest basis, he had enough offers from America and Italy alone "to last [him] for the rest of [his] life." In the face of all temptations, he remained true to Manchester.

Barbirolli's faithfulness to the Hallé was, and is, understandable. His re-creating of it from a demoralized rump of twenty or thirty players at the height of Hitler's war—with the Services and industrial call-up approaching their climax—smacked, and smacks still, of a miracle. An instrument virtually of his own making, the Hallé is Barbirolli's own to a degree and in a sense that other orchestras and institutions—especially British ones—could never be. There is no breathing down his neck by meddling management committees. He has all the rehearsal time any English conductor could wish or dream of for a repertory after his own heart, which has long been committed to French Impressionism, a range of neo-Romantics from Mahler to Nielsen, and Englishry of the Elgar-Vaughan Williams sort. On his sixtieth birthday, hand on heart, he made this vow: "I shall stay with the Hallé until I die. I don't want to retire. When I die, I want to die on the rostrum—the Hallé rostrum."

On the morrow of these pledgings and plightings a tiff blew up: a tiff not with the orchestra but with town and State. Barbirolli suddenly unleashed a campaign for more liberal grants by the municipality and the central government to the Hallé Orchestra, whose best players, underpaid and overworked, were constantly taking off to earn at least double their Manchester salaries in the London free-lance pool. Unless these wrongs were righted, Barbirolli menaced, he would retire not only from the Hallé but from English music altogether.

The threat worked. Within six months national and local grants or guarantees had been sufficiently boosted (they now total about £50,000) to soften him. He withdrew his resignation. Almost in the same breath he announced (November 1960) his acceptance of the Houston podium on a shuttle basis which will enable him to continue as the Hallé's conductor-in-chief.

My recent conversations with Barbirolli, mainly about recordings, were in the suite he occupies, off and on, as musical adviser to a leading English television circuit with headquarters in Kingsway, central London. This is a district rooted in memories for him. Next door along Kingsway a bleak, white office block recently replaced the London Opera House of Oscar Hammerstein the First. As an eleven-year-old (1911) on his way to and from Trinity College of Music, where he was a scholarship holder and (among other things) a cello student, Barbirolli watched Hammerstein's ill-starred theatre rise stone by stone. A quarter of a mile farther up the street, on the opposite side, stands Kingsway Hall. At the Kingsway in 1925, wearing spats and a hired tail coat, he conducted one hundred cellos in his own transcriptions of Bach—*Air for the G String*, the

prelude to the First Suite, and three movements from the Sixth. In later years, at this same Kingsway Hall, he made crucial recordings for the HMV and Victor labels.

It was somewhat to the north of Kingsway Hall, in a flat over a baker's shop, that Barbirolli was born, December 2, 1899. The ménage was wholly Latin. His mother née Louise Ribeyrol, came from Bordeaux and was reared in Paris; his grandfather (Antonio) and father (Lorenzo) from Rovigo, Italy, where they had shared the first-violin desk, as concertmaster and subprincipal respectively, in the opera house pit. . . . To the west of Kingsway is the Theatre Royal, Drury Lane. Here at sixteen Barbirolli played cello in Beecham's opera seasons during the First World War. He will never forget his first *Tristan*, he says. For one thing, the cellos' opening phrase held especial trepidation for a new-fledged player; for another, the performance was interrupted by a Zeppelin raid.

Now to our talks.

Reid: I'd like you to tell me, Sir John, about two things in particular—your early recording memories and your years (1936–1943) in America with the New York Philharmonic Orchestra. As to the first, I know that you made, around 1910, three Edison-Bell acoustic records: Van Biene's *Broken Melody*, Wagner's *O Star of Eve*, Thomé's *Simple aveu* and *Nina* (attributed to Pergolesi), all for solo cello. I managed to dig up a 1911 reissue of *The Broken Melody*, on a forgotten label called Winner. The thing that struck me was your portamento, your gliding from note to note.



The cellist with his sister Rosa—they used to take a horse-drawn bus to Edison-Bell's ancient studio.

Barbirolli: Portamento was one of the fashions of the period, and the fashion went back a long way. At that time I was taught by a veteran cellist named Edmund Woolhouse. Half a century earlier Woolhouse had played cello in the classical continuo team—harp-sichord, cello, and double bass—at Covent Garden. He often entertained me with fascinating flourishes and cadenzas that he used to put in at the end of recitatives. Woolhouse's teacher in turn had been the great Robert Lindley, principal cello at Covent Garden from 1794 to 1851. In the circumstances, it's not surprising that my *Broken Melody* phrasing should sound rather out of this world.



At age twenty-six—already a conductor at Covent Garden.

Reid: Where were the Edison-Bell discs cut, and how did you get the chance to make them?

Barbirolli: Already I was becoming known as a prodigy cellist. (Around this time I played with the Trinity College orchestra at the Queen's Hall in a hideously difficult concerto by Goltermann—all thirds and octave double-stopping, glissandos, harmonics, the entire bag of tricks.) Recording was then a small-scale, personalized business. Some string player must have said to the Edison-Bell people, "There's a remarkable boy cellist you ought to record. His name's Barbirolli, Lorenzo's son." The studio was a primitive, poky place in the Elephant and Castle district. I went along there with my sister Rosa, who was thirteen and a half. Rosa was to accompany me on the piano.

Reid: You went to Elephant and Castle on one of the old horse buses, I expect?

Barbirolli: Probably. Certainly we couldn't afford a taxi. In the studio they perched us on perilous, high platforms. Each of us had a little individual horn to play into. Odd thing how long this primeval technique survived. I remember being perched on one of those same high platforms and playing into the same kind of little horn ten years later or more, for a recording of Arthur Bliss's *Rout*. There were only two cellos, myself and Ambrose Gauntlett. The problem was how to make our pizzicati register. We rehearsed and tested endlessly. I ended literally with bleeding finger tips.

Reid: How much did Edison-Bell pay for the Elephant and Castle sessions?

Barbirolli: Two guineas as far as I remember. There was great joy in the Barbirolli household when

the records came out. By this time we had replaced our old cylinder phonograph with a disc player. The family sat round and listened to the miracle. All records were miracles then. My father shed a tear or two of pride.

Reid: After Trinity College you studied at the Royal Academy of Music. You went on string-quartet tours. You founded the Barbirolli Chamber Orchestra. You had conducting engagements with the London Symphony Orchestra, the Royal Philharmonic Society, Covent Garden opera, and so on. There's just one detail I'd like you to fill in. Please tell me something about your earliest operatic chores.

Barbirolli: That takes us back to 1926. I was asked to conduct a performance at Wigmore Hall of a complicated and tricky opera called *The Tailor*, by an Anglicized Dutch composer whom we don't hear much of nowadays, Bernard van Dieren. Frederic Austin, head of the British National Opera Company, was in the audience. He decided I was a born opera conductor and made me an offer on the spot, with incidental warnings that the BNOC was on the brink of bankruptcy and not to expect lavish rehearsals. I had never conducted more than twelve players or a chorus of any size. But I saw that this was my big chance. I promptly accepted.

Reid: The files say your first week with the BNOC was at Newcastle-on-Tyne.

Barbirolli: Shall I ever forget it? That week I conducted three operas—Gounod's *Romeo and Juliet*, *Madama Butterfly*, and *Aida*. I had three and a half hours' rehearsal for the lot. If I hadn't been a born conductor, I shouldn't have survived a single act.

Reid: Tell me now about your recording work from the late Twenties on. How did it all begin?

Barbirolli: One morning in 1927 I was called by the London Symphony Orchestra. Sir Thomas Beecham was to have conducted them in a Haydn symphony, the Haydn cello concerto, and Elgar's Second Symphony. But Beecham had fallen sick, and LSO asked me to step into the breach. This was on a Friday. The concert was scheduled for the Sunday. I had heard Elgar's No. 2, I had played in it, but I had never seen the score. In a cold sweat, I told the management I'd conduct. I got hold of the Elgar score and studied it for forty-eight solid hours without going to

Continued on page 140

SOME TWENTY-SIX YEARS after the late Edwin Armstrong demonstrated its technical feasibility, FM multiplexing—the technique for transmitting more than one audio signal on the same basic carrier frequency—has been legally authorized for transmitting FM stereo broadcasts. Prior to the Federal Communications Commission decision of April 20, 1961, multiplexing had been permitted only for “SCA” (Subsidiary Communications Authorization) transmissions, by which an FM station could send Muzak-type programs on a private subscription basis to stores, banks, doctors’ offices, and such. After some confusion as to just which method of multiplexing would be adopted, the newly authorized system—a combination of methods devised by Zenith and

another handful to a dozen stations will have begun broadcasting by the new method. Growth in this area will be gradual rather than spectacular, with a total of seventy-nine FM stations expected to be airing stereo programs by the end of 1961, and 178 stations by the end of 1962, according to a recent survey conducted by the National Association of Broadcasters. (Some six hundred FM member stations were polled; 381 answered.) The NAB survey results appear to be substantiated by the first returns of a poll conducted by this journal (full details will appear in the yearbook published by HIGH FIDELITY Magazine, *Stereo—1962 Edition*, to appear on the newsstands early next month). Of 191 stations thus far tabulated, seven are transmitting FM stereo,

thirty-five expect to do so in six months, twenty-five within a year, fifty-five at some time in the future, and sixty-nine “have no plans” for it.

Those stations that do “have plans” are proceeding hopefully, of course, but with due caution. One major problem is the cost of the new equipment required for FM stereo transmitting; another question concerns how well it will work. Even such a station as New York’s WABC-FM—which enjoys a “highest-rated” status according to Pulse, Inc., a market research organization—looks ruefully on a

new investment in operating-gear reaching as high as \$6,000. And this station also is concerned about the possibility of noise, channel interference, and drift. “It would be stupid,” says one of its spokesmen, “for the station to rush in and make errors that will kill rather than help, the new medium.” These concerns notwithstanding, WABC expects to be broadcasting FM stereo fairly soon.

Another independent giant, WQXR, New York, was one of the first to apply for the new transmitting equipment, used on an experimental basis during the small hours in August, with the first regularly scheduled program set for September 7. A fuller schedule is expected “some time before the end of 1961.” As for member stations of the QXR network, they will have to get their own multiplex equipment if they plan to carry stereo versions of the parent-station’s programs. From another quarter—WLVL, Louisville—comes additional concern over cost. Where, asks WLVL, is the independent FM operator to get the money? For its part, WLVL “is finding its money the hard way, and will pioneer FM stereo locally.” Hard way or easy way, sooner or later, there will be, according to current reports, at least one station in representative regions broadcasting

FM STEREO

a progress report

This spring the FCC gave its approval to a system for broadcasting stereo programs on the FM band. There's been a good deal of activity in the intervening months. Herewith a progress report prepared by our audio staff.

General Electric—provides not for FM stereo or SCA, but for FM stereo and SCA. Technically, this means that an FM station can transmit regular monophonic, two-channel stereo, and private subscription programs all at once and without the danger of electronically stumbling over its own feet. Since a good share of the income from FM broadcasting is derived from SCA rather than from listener-supported, commercially sponsored, or government-aided programming, the new system has from the point of view of many FM stations all the advantages of a cake that may be had as well as eaten.

Despite these attractions, however, there has been no overnight revolution in American broadcasting. June 1 was the date set by the FCC for the start of FM stereo broadcasts; on that day a handful of stations put it into operation. These were, as one might expect, the General Electric station and the Zenith station, WGFM in Schenectady and WEFM in Chicago, as well as at least two others: WUPY, Boston, and KMLA, Los Angeles. In the next two months, other stations—as WKFM, Chicago; KLSN, Seattle; KPEN, San Francisco; WLVL, Louisville; WCRB, Boston—also launched FM stereo. By the time this article appears, very possibly

FM stereo—including (in addition to those already mentioned) Detroit, Dallas, Columbus—both Ohio and Georgia, Long Island, Houston, Wilmington, St. Louis, Niagara Falls, Red Lion (Pa.), Dillon (S. C.), and Toronto.

Broadcasters of FM stereo face another, if lesser, problem: the choice of program material. Most monophonic FM program fare is, of course, taken from records, and the bulk of FM stereo presumably would be the airing of stereo discs. Yet the NAB has warned broadcasters and record manufacturers that only seventy-five per cent of the stereo discs on the market are acceptable for both FM stereo and mono broadcasts. The differences have to do with channel separation, phasing, and distortion—on the whole satisfactory for home playback systems, but not suited for the special techniques that must be employed in FM stereo. Dick Kaye, of WCRB, Boston, points out that the two channels of many popular and jazz records—recorded in separate studios to emphasize “stereo separation” or trick arrangements—do not blend correctly to provide an acceptable monophonic signal. Poor phase relationships often cause some signal cancellation. This problem is by no means as acute with classical albums. Some stereo tapes may also have this shortcoming. In any case, tapes never have been as widely used as discs for broadcasting—their cost, as well as the cost of the playback equipment, is higher—and the available repertory is much scantier. WCRB, of course, has an outstanding program source in the Boston Symphony whose Saturday night concerts will be broadcast in stereo. But since relatively few FM stations have either access to, or the wherewithal for transmitting, live programs of musical significance, a factor in the growth of FM stereo may well be a revision of record industry standards.

Problems of cost, technology, and program material aside, most stations are reluctant to broadcast FM stereo until there is evidence that a reasonable number of listeners are equipped to receive it. This only raises the chicken-versus-the-egg problem, or—as it was expressed in the early days of stereo discs—the razor-and-the-blade dilemma. From the listener's standpoint, it is folly to invest in new receivers or adapters if there is nothing to receive or “adapt” with them. “No equipment will be sold until a signal is on the air,” says WLVL president S. A. Cisler.

This view finds a logical echo among receiver manufacturers, who do not want to find themselves in the embarrassing position of selling “blades” to people who don't have “razors,” or—equally unfortunate—of selling “blades” that do not fit the “razors.” The first reaction of the high-fidelity components industry to FM stereo, while generally optimistic, suggests a certain amount of skepticism and of caution. Unlike the stereo disc, which was more or less given birth by sources in, or allied to, the high-fidelity and professional audio fields, FM stereo has been developed largely by interests outside those fields. True, it is expected that high-fidelity equipment manufacturers will avail themselves of the op-

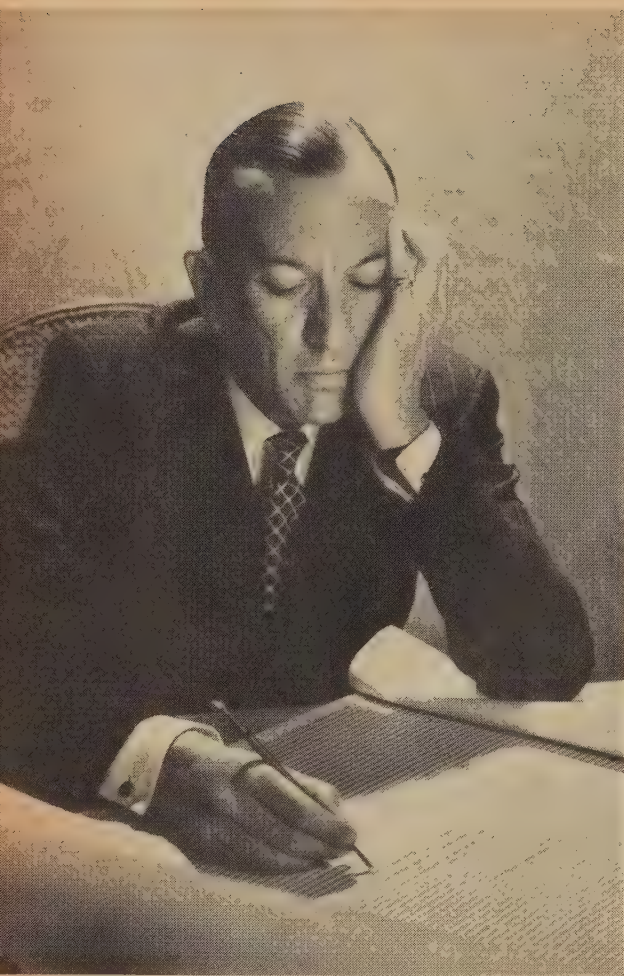
portunities it presents, but in view of past experience (as with stereo discs and with monophonic FM itself, both of which suffered by reason of inferior program material and playback equipment), it is small wonder that a modest components manufacturer might be dubious about a system bearing the aegis of Zenith or G.E.

The question, of course, is whether the new medium is capable of providing truly high-fidelity results which would make the manufacture of high-fidelity-designed receiving equipment worthwhile. In the absence of readily available FM stereo broadcasts, the question could be answered partly by additional and expensive test equipment—but if \$6,000 represents a cost problem to a major broadcaster, what will it mean to the average components manufacturer? And test gear does not tell all; most receiver engineers want the security of having actual broadcasts “against which” to design new equipment. This is not so much a matter of whether a piece of equipment will work, as whether it will function as well as high-fidelity gear should. A hastily developed adapter which later proves inadequate and must be superseded will not do its manufacturer much good on the market. One way out is to design an adapter that makes allowances for all contingencies, but such a unit must necessarily cost more than an adapter built to more specific lines. Understandably, therefore, the first adapters announced also seem to be priced higher than one may have originally figured.

These considerations on the part of high-fidelity manufacturers should not be taken as implying indifference or hostility to the growth of FM stereo, however. In the long run they should work to its advantage, forestalling the mistakes made in the early rush to market stereo discs and equipment. Sooner or later, most components manufacturers will join with the few who first announced adapters for use with existing tuners and new stereo tuners with built-in multiplex. Listeners on the verge of buying new tuners would do well to consider the latter type, since it obviates the problem of matching a new adapter to an old tuner. Those who already own FM tuners will, of course, have to consider the suitability of an added adapter. As yet, it is too soon to be sure, but it seems probable that little can be expected in the way of “universal” adapters that will mate with all tuners (in the same sense, for instance, that most preamplifiers can be used with most power amplifiers). It is not even likely that all adapters offered by a particular manufacturer will work with all tuners of the same make. There will be matchings of tuners and adapters, to be sure, but they will be much more rigorously defined than most other component matings in high fidelity.

About the only generalizations that can thus far be made with any degree of certainty concern the need for tuners of the “wide-band” circuit design, and for adapters which do not depend solely on “matrixing” (the by now familiar algebra of “L+R” and “L-R”) to receive stereo signals, but which also—or instead—may employ such

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BY R. A. ISRAEL

Noel

Diseur, Vedette, Comédien, Homme de Théâtre, Librettist, Musician, etc., etc. Most of it is better in French, but however you care to put it Noel is a phenomenon. Like all such, he swings from diamond bewitchment to cloudy opprobrium in the public eye. This eye, being as stupid as it is human, is befogged and confused by the weather. Human nature must one day develop a radar by which we can still see a human ship through the fog. As it is, if it flounders, we feel remorse; if it survives, we feel charitably admiring; in either case we are misty-eyed with self-congratulation. But we have not seen it half the time and we are indulgently relieved at being spared, because talent such as Noel's can be dangerously uncomfortable. But Noel's ship is a tough ship; it's a beauty; it's YARE, and its occasional loneliness does not diminish its purpose, or its quality, or its worth, or its splendour.

LAURENCE OLIVIER

AT SIXTY-ONE, England's pioneer *enfant terrible* of the 1920s is lithe, bursting with energy and plans. His first novel, *Pomp and Circumstance*, reached the best-seller lists; his recent play *Waiting in the Wings* has had a long successful run in London; and his first new musical comedy in over a decade, *Sail Away*, is about to open in New York.

Noel Coward is a man whose total devotion is to his craft. His prolific wit and satiric mind, his sure insight into human behavior, are cherished by a large group of theatre and music-loving people, for the most part over thirty, who can recall his long and versatile career as playwright, director, actor, film maker, composer, and lyricist. There are others, however, who mistakenly regard his work as a glib reflection of a superficial age that made a specialty of facetiousness.

Since he is fundamentally a playwright, the vast bulk of Coward's music was conceived for the theatre and is directly related to that medium. His songs and routines can be considered apart from their original show settings, however; and as a separate literature they provide, through the eyes of a perceptive satirist, a marvelous and intriguing look into our world of upheaval and change.

Noel Coward first "appeared" at Teddington, on the morning of December 16, 1899. The beginning of the Edwardian era, this was for middle-class families a time of gathering around the piano for after-dinner concerts, of recitals by cousins or the "talented auntie," of evangelical hymn singing. At seaside resorts, variety acts thrived under colorful open tents, and popular songs were heard everywhere by pleasure-seeking groups promenading in their holiday finery at Brighton or Bognor. In the large cities vaudeville flourished with abundance (and abandon) to the delight of devoted audiences.

"I had a happy childhood," Coward told me, in response to a query about his early years. "I had a wonderful mother who adored me and a father who was amiable. We had no money and this was very difficult. Accordingly, I started professionally when I was a little boy. I adored the theatre, and musical theatre especially." Coward's mother came of good family, and she remained a gentlewoman in spite of financial difficulties. She also had a passion for theatre, and from his fifth year on, her companion in the audience was her son.

The whole of the period was saturated with operetta and musical comedy, and its impact on Coward's creative impulse is consistently apparent in some of his larger works for the musical stage as well as in individual songs. This is especially true of the resplendent *Bitter Sweet* (1929), certainly one of his most popular successes. In creating this work, Coward deliberately set out to fashion a romantic, sentimental musical based on the old operetta form. But he has never allowed sentiment to predominate for long. A striking duality, an affinity for the Satiric along with an understanding of the Romantic is always evident: while he can fondly muse over the snug patchwork comfort of those early days, an intruding spirit of impish rebellion has always been

present. Surprisingly enough, it was Mrs. Coward who encouraged this free spirit in her son.

"Being born in middle-class England and poor, I was not actually in the streets, but I was very much a part of everyday suburban life. All of my formative years were spent there, and it follows quite naturally that my first effort reflected this situation. The earliest lyric I ever wrote, which incidentally is not published, is in Cockney. *It Is Only Me* is its title," Coward said, "and believe me, it is only a 'little' Cockney song. In addition to the theatre music that I heard and adored, certain very great performers also had a profound effect on me in those years."

The famous high-styled craftsmanship of facile, dapper Charles Hawtrey particularly influenced Coward's acting technique and enhanced his general knowledge of the theatre. "He was one of the marvelous comedians, a beautiful actor and wonderful director. I went to him when I was ten years old. He gave me my first big chance. He taught me so much without my knowing it. And, even today, if I play a comedy part, I think what 'the Governor' would have done. He was technically superb. It was a matter of timing and understatement, use of voice, projection—giving the audience the impression you are absolutely natural and yet getting to the back of the gallery. All this I actually learned from Hawtrey."

The young performer also eagerly watched countless variety bills with George Robey, Beattie and Babs, Mme. Alicia Adelaide Needham and her choir, the Grotesques, Wild West Shows, and the celebrated Gertie Miller. ("Love of my life when I was a child. I went to her theatre every Sunday and waited outside the stage door to see her. She was, to me, the epitome of exquisite, musical comedy charm, slight, pretty, soft . . . and wicked as hell!")

Recently, I talked with a veteran character actress, one of Coward's closest companions during this period (1907-1920) and a featured player in many of his plays and musicals. She spoke revealingly of the unpredictable adolescent performer: "Even at sixteen, he was fired with the desire to be successful. 'I'm frightened,' he said, 'because I want to act, I want to write plays, and I want to write music—and I'm terrified that I'm going to fall between the stools!'"

By 1919, having returned from a "brief and inglorious" service in the British Army, Coward turned with unabashed single-mindedness towards his goal—success. Significantly, he wistfully admired the popular appeal and professional artistry of a multi-talented new friend—the composer, film star, and matinee idol Ivor Novello. A man of great charm, Novello helped Coward tremendously, both artistically and personally, by introducing him to the elite of London's theatrical and social world.

Between job hunting and creative work, he managed invitations to the country set, where he briefly tasted some of the pleasurable (and vacuous) aspects of society. He noticed the velvet smoking jackets, the casual manner of the tennis-



With Gertrude Lawrence: *Red Peppers*, 1936.

playing young set, their shirts and flannels showing just the proper amount of use in contrast to his newly acquired sportswear. He also recognized the completely conventional pattern of their conversation—as if he could predict what they were about to say. These people were his contemporaries, and yet Coward felt isolated and old in their company. Slowly he began to apply this experience in his writing; what was opulent and grand before the war appeared to him remote and meaningless.

Occasionally, he published a few songs or sold a play for \$500, but for the most part he was completely flat. The frustrating experience of poverty and rejection of his work, of ever increasing financial obligations, of only half-acceptance in the world of society (which both fascinated him and provoked his censure)—these factors gave Coward a new impetus.

"However," Coward turned to me, "I am really devoid of blatant envy. That is a great comfort to me. I love to be successful, and I saw to it that I was!"

His satiric writing began to acquire a sharper, stinging tone; his lyrics etched the spirit of the time: "Life won't fool us," a trio chants in *Let's Live Dangerously*, "because we're out to lick it, we've got its ticket and we'll kick it in the pants." And with this new-found forcefulness came a remarkable control, the famed Coward imprint; control as a playwright, a lyricist, a performer; a control that was to become a trademark of Coward during his career. The key to Coward's wit is this control: understatement and the appearance of ease.

"Suggest, because it is much more effective. Suggestion is much more effective than editorializing. This applies to lyrics as well as theatre generally. The key to my brand of satire lies in insinuation. I don't say exactly what I think. The dialogue and lyrics have to sound absolutely natural and ordinary, but almost each line should have

behind it the meaning of the situation. I believe in all the undercurrents which emerge. The first side of human behavior covers them up—and that's what is exciting. Because I insinuate, I am accused of being aloof and withdrawn. On the contrary. That is what makes it good."

Success cascaded upon him during the years from 1923 on. His plays and song lyrics examined issues that only Wilde and Shaw among modern British dramatists had dared to touch: no foibles or vices were immune, no human pretensions or delusions. Commenting on this new arrival, Somerset Maugham exclaimed: "For us English dramatists the younger generation has assumed the brisk but determined form of Mr. Noel Coward. He knocked at the door with impatient knuckles, and then he rattled the handle, and then he burst in!" At first he was heralded by the press as the new white hope of England. His every move was devoutly reported. He was photographed to the point of absurdity in every conceivable costume and pose. He wore a turtle-neck sweater everywhere, and soon turtle-neck sweaters became the vogue throughout the land. Then, just as suddenly, a violent reversal in public attitude set in.

He was labeled degenerate, superficial, a flash in the pan, a playboy whose meteoric rise could only lead to an equally meteoric fall into oblivion. Not long ago Lorn Loraine, Coward's staunchly devoted secretary and literary guardian since 1921, recalled the reasons for this reaction: "He was overwriting, producing too much; and in the eyes of the press his continued success had come to be almost infuriating."

But this time of mixed public reception had positive results for Coward as a creative artist. Opposition abetted Coward, nurtured his inventiveness, his ability to satirize. The bulk of his finest satires (then and now) owe much of their strength to this early period of struggle, for it served to clarify his intentions and to crystallize his techniques.

"On the words, generally, I spend more time perfecting a lyric than writing anything else. Sometimes they come easily. I generally write out the melody line first. I compose a line and then fill it with words. This method helps me to give the words their emphasis and contrast. If I sit down to write a verse, my ear will keep it in strict meter. No lyrics are good with strict meter. The twists and turns demanded by a melody help to make a lyric imaginative and interesting."

Coward reflected further: "It's the human situation that interests me, the people. For example, so many recent works that have talent are spoiled by bias: moral bias, political bias and, nowadays, a bias of defeat. I don't believe the world is done for. By overeditorializing, by emphasizing one's own bias, one can spoil dramatic impact. I have never, never been remotely interested in the abstract 'political idea.' If you analyze my work, the plays themselves and the lyrics, they are about people, unless I am talking of a

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A Selective List of Coward Recordings Performed by the Composer and Others

THE Coward voice is certainly one of the most unconventional phenomena captured on records. As an instrument for singing a Coward lyric, however, it is without equal: "I know how to phrase. My voice, it isn't a voice. If it were, I should not be able to sing my songs so well, I suspect. I know what to go after when I am singing, and that is the words, the meaning of the song. I enjoy recording a great deal." In recent years Coward has made a number of LPs for Columbia, but while these albums have some magnificent moments, they do not equal in subtlety many of the famous HMV discs he recorded over the period from 1928 to 1951. (Some of these HMV releases are now available on LP and EP reissues in England and can be ordered from any dealer who handles imports, or directly from EMI Sales & Service Ltd., 363 Oxford St., London W.1, England.) Performances marked with an asterisk are particularly recommended.

Currently Available in the United States

"Noel Coward at Las Vegas" (1955), Columbia ML 5063. Recorded at an actual performance at Wilber Clark's Desert Inn, with Carlton Hayes and His Orchestra. Piano accompaniment and orchestration by Peter Matz.

For a fascinating glimpse of Coward as a performer, this album is certainly worthwhile. Coward *aficionados*, however, will find certain marked drawbacks here. For one thing, Coward's performance seems less restrained and more obvious in this American night club setting than it probably would have been for an English audience. Secondly, Peter Matz's orchestrations are far too omnipresent for the precision and intimacy of Coward's lyrics. Included is the memorable satire *Alice Is at It Again**, Coward's fracturing lyrics to Cole Porter's *Let's Do It**, and a first-rate medley of Coward's famous songs.

"Noel Coward in New York" (1957), Columbia ML 5163. Orchestra under Peter Matz.

Four songs in this set are prime Coward: *Louisa**, Coward's spoof on the stereotyped movie queen; *I Went to a Marvelous Party**, a hilarious parody of the frenetic social gossip; a chorus of *Teach Me To Dance Like Grandma**; and *What's Going To Happen to the Tots?**, Coward's comment on our nuclear-conscious, pill-taking society.

"Thirty Minutes with Beatrice Lillie," Liberty Music Shops LMS 1002. Available through Liberty

Music Shops, Madison Ave. at 50th Street, New York City.

Included in this set are the following Coward songs: *Mad About the Boy** (words and music); *Weary of It All** (set to music); *Three White Feathers** (words and music); *Marvelous Party* (set to music). A reissue of discs originally recorded in the late Thirties, the material on this album has a simplicity and directness that is both disarming and highly effective.

"An Evening with Beatrice Lillie," London 5212.

Included in this set are the following Coward songs: *Dance Little Lady* (This Year of Grace); *Folk Song Cycle**; *Spinning Song*; *The Irish Song*; *Weary of It All** (set to music); *Piccolo Marina*; *The Party's Over Now* (words and music). Bea Lillie has long been associated with Coward's work. Her timing and bizarre delivery in these performances are perfectly wedded to Coward's lyrics.

"Poems by Noel Coward," Caedmon TC 1094. Read by Noel Coward and Margaret Leighton.

Especially recommended are: *The Boy Actor**; *Honeymoon**; *A Question of Values**; *Do I Believe**; *1901**. The reverse side of the album features Coward and Margaret Leighton in scenes from Bernard Shaw's *The Apple Cart*.

"Noel Coward and Margaret Leighton," Caedmon TC 1069.

This disc presents the two stars performing *Brief Encounter* (an adaptation); *Blithe Spirit* (Act II, Scene 1); *Present Laughter* (Act II, Scene 1).

Currently Available in England

"Noel and Gertie," Noel Coward and Gertrude Lawrence, HMV CLP 1050*.

"Noel Coward Successes" No. 1, performed by Noel Coward, HMV TEG 8300*.

"Noel Coward Successes" No. 2, performed by Noel Coward, HMV TED 8346*.

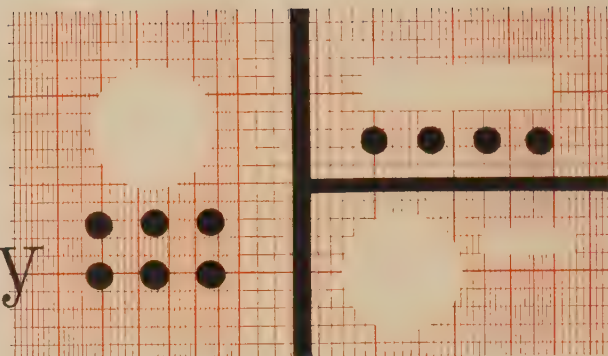
Here are three absolutely stunning microgroove reissues of some of Coward's finest HMV recordings of the 1930s. The twelve-inch disc ("Noel and Gertie") includes some highly stylized and beautiful selections with Gertrude Lawrence: the "Love Scene" from *Private Lives*; two routines from *Shadow Play* (*Tonight at 8:30*), including *Then and Play Orchestra Play*; and from *Red Peppers* the memorable *Has Anybody Seen Our Ship?* and *Men About Town*. These albums also feature many classic Coward renditions of his best songs (*I'll See You Again*, *Mad Dogs and Englishmen*, etc.), accompanied by Carroll Gibbons and Ray Noble. Here is the famous undiluted Coward vocal style, restrained and very effective, its timbre alternately sounding like an alto and tenor flute, occasionally soaring into bizarre falsetto excursions. These are essential discs.

"I'll See You Again" (Noel Coward Sings His Great Successes), Philips BBR 8028. Wally Stott and His Orchestra.

A comparatively recent album of Coward singing some of his most popular songs and routines. The orchestrations are a bit too lush, but the impeccable delivery is undiminished.

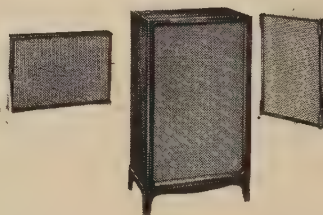
*The consumer's guide
to new and important
high-fidelity equipment*

high fidelity



EQUIPMENT REPORTS

Jensen GS-3 Galaxy III Stereo Speaker System



AT A GLANCE: Jensen's GS-3 Galaxy III is a speaker system that combines stereo flexibility with satisfactory sound quality. It consists of a mixed-bass woofer unit and a pair of satellites for midrange and highs. All drivers, networks, and controls are housed and pre-wired. The bass driver is a "long-throw" 12-inch woofer housed in a ducted port enclosure, 16¼ by 25½ by 11¾ inches. The satellite enclosures are smaller, 11½ by 7¾ by 4½ inches. Each satellite contains an oval midrange cone speaker which crosses over at 4,000 cycles to a small horn tweeter. The woofer itself crosses over to the satellites at 350 cycles. By means of Jensen's "bridge-matrix" the frequencies below 350 cycles from both stereo channels are mixed and reproduced by the one woofer. A level control for the satellites is provided on the back of the bass enclosure.

The three units comprising the system are available in several styles of matching hardwood enclosures (cherry, walnut, oak, or mahogany) at \$229.50. A "utility" model in unfinished gumwood is priced at \$195.50. An optional wood base for the woofer sells for \$9.95.

IN DETAIL: As with other satellite stereo systems, the Galaxy III has a flexibility of installation not possible with two full-range speakers. The woofer can be placed virtually anywhere, and the satellites (literally "pin-ups") can be positioned on a wall, mantelpiece, table, bookshelf, or elsewhere. Once installed they can be swiveled in their metal mounting frame to radiate frequencies above 350 cps in the direction that gives best stereo.

Connecting this system for use is quite simple. The four leads from the stereo amplifier connect directly to a terminal strip on the back of the woofer. The tweeters connect, by means of telephone-type plugs, into receptacles on the terminal assembly. Twenty feet of zip cord on each tweeter allows as much separation as anyone could reasonably want.

In one listening test, the satellites were placed about ten feet apart, with the woofer—on its back and facing the ceiling—between them. From our listening position, the woofer was out of sight behind a large easy chair. With this arrangement, both mono and stereo programs assume proportions fairly well suited to their respective spatial and dimensional needs.

We tried toeing-in the satellites to make their axes cross in front of our listening place. While the stereo effect was maintained, this positioning did little to enhance it. In our listening room, in fact, the best effect was achieved by "aiming" the sound from the satellites straight out to a point five feet on either side of the listener. Naturally, the specific positioning would vary from room to room and indeed from listener to listener.

Moving the woofer from one side to another made little or no difference in the stereo effect. In one room, the "hidden woofer" placement seemed to improve the sound. Yet, in another room, the woofer enclosure was placed in full view against the middle of a wall—and the sound seemed to emanate from a broad expanse about ten feet behind the speaker.

In another test, we placed the satellites ten feet apart

in front of us with the woofer *behind* our listening place. The tweeters did seem to be producing a lot of the music's body and heft associated with the low end of the sound spectrum. But the bass string and timpani passages, to our ears, came unmistakably from the rear. Conceivably, a casual listener who was unaware of the woofer's placement might mistake the direction of the bass as coming from the front. But our personal conclusions are that the system sounds best when the woofer is in front of, or to the side of, the listener. And in some cases—depending on program material and room conditions—one might prefer the kind of "sound front" provided when the satellites are moved fairly close to the center woofer and toed out slightly. Plainly, the exact setting up of this system calls for experimentation.

Considerations of stereo aside, how did the system sound? We tried various types of program material at various levels. The Jensen system, despite compromises made in the name of convenience and flexibility, acquitted itself very well. The bass response seemed full and solid. The highs, of course, can be controlled by the ad-

justment for the level of sound handled by the satellites. This single control regulates both the midrange and the tweeter in both satellites. Consequently, on some recordings, we found we had to reduce the treble tone control on the amplifier to roll off—at least in one listening test—what seemed like an over-brilliant high end. Once this tonal balance was achieved, it became possible, as Jensen recommends, to start with the dial at "minimum" and gradually increase the level until the music "blossoms out." This point, of course, will be reached at different settings depending on what is played.

In a final listening test, we cranked the gain up to far beyond normal listening level. At inordinately loud volumes there was some hint of mushiness in heavy bass passages, arguing only that one Galaxy III would not be the kind of speaker you'd use to fill a large auditorium. But of course the speaker was never designed for this purpose and would never be so used.

In sum, the Galaxy III is a satisfactory compromise stereo speaker system for use where space is at such a premium that two full-range speakers cannot be used.



Revere Model T-11-4 Tape Recorder

AT A GLANCE: The Revere T-11-4 is a single-speed (7½ ips) model for playback of monophonic recorded tapes, as well as half-track and quarter-track (4-track) stereo. It records only monophonically. The recorder will accommodate any size reels from 3 in. to 10½ in. in diameter, including the 10½-in. reels with the N.A.B. hub. The recorder's top panel measures 19 by 14 in., and can either be mounted in a standard relay rack or in a home-built cabinet. It is supplied with reel adapters, cords, and plugs. Price: \$284.50.

IN DETAIL: The transport utilizes a single induction motor to drive the capstan, with power take-off via belts to operate the take-up reel, rewind function, and fast-forward function. Operation of the transport is controlled by "piano" type keys for starting and stopping the tape in the record or playback mode, and a lever to operate the rewind or fast-forward function. The keys also may be pressed in various combinations for specific purposes, such as pressing the "record" and "speaker" keys to monitor while recording. A lever also is provided to stop manually the tape motion for short periods of time, useful, for instance, to eliminate commercials when recording material off the air. On the model tested at United States Testing Co., Inc., all the controls worked satisfactorily. The last-mentioned manual stop lever, when held down for longer than one minute, did require relatively high finger pressure and soon proved to be uncomfortable.

Provisions are included to operate the T-11-4 by a remote control switch, which activates a solenoid within

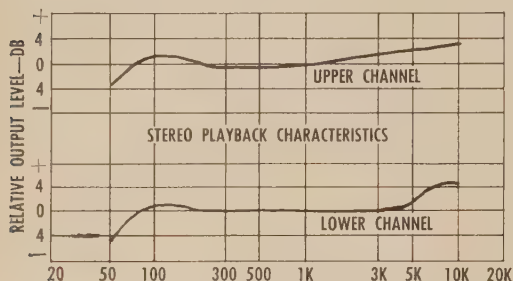
the recorder. Using this facility, the recorder can be stopped or started from any distance away (using an extension cord if necessary), and can be operated from a clock timer to record your favorite radio program while you are out of the house.

In operation, the transport made a fair amount of noise, which probably would not be objectionable if it is to be installed in a cabinet. The noise is not electrical and is not amplified or passed on through the rest of the sound system. Wow and flutter in the machine were measured as quite low, 0.07% wow and 0.12% flutter, and are inaudible. Speed accuracy was found to be fair, the actual speed being 2.3% over the standard of 7.5 inches per second. The machine rewound a standard 1,200-foot reel of tape in 1 minute and 35 seconds, which is a little slower than most machines.

In USTC's view, this machine should be operated very carefully to avoid possible damage to the tape. For one thing, the tape-handling mechanism was considered to be rather rough on the magnetic tape. And since the rewind lever is not positive-acting, it is possible to go directly from fast-forward into rewind accidentally, putting a rather heavy strain on the tape. (At one point, the tape was accidentally mangled during rewind when someone attempted to stop the machine.) Also, when the machine is stopped, brakes are applied to both the supply reel and the take-up reel. While this does make for positive braking, it also makes the process of threading the tape somewhat difficult.

The model tested had trouble in handling the new "double-length" tapes. A 2,400-foot polyester tape (con-

tained on a 7-in. reel) was threaded through the machine and played. After about 15 seconds, the tape had twisted itself on the take-up reel so that the oxide coating was facing out instead of in. Thinking that this might be just a "freak" accident, USTC testers cut off that section of the tape and rethreaded the remainder. This time, the tape ran properly for a minute or so and then twisted again. A possible cause of this malfunctioning was the fact that the center spindle on the take-up reel was seated apparently a shade too high. Presumably, this is the sort of thing that could happen in shipping and very likely could be remedied by a minor service adjustment, though no mention of it is made in the



owner's operating manual. In any case, it is not unknown for the extra-thin tapes to stretch at times and thus make rather severe demands of a tape recorder.

The recorder contains one 1/4-track stereo record-playback head and one 1/4-track monophonic erase head. The position of the heads can be vertically shifted so that they can be put into the correct position to play half-track mono or stereo, or quarter-track stereo. The head shifting also permits the user to record four tracks of mono tape, using only one half of the recording head and the mono erase head. This system of getting either 4-track performance or 2-track performance has the advantage of permitting a quarter-track recording (made on the T-11-4) to be played on any half-track machine. However, if you intend to exchange tapes with someone who has recorded on a half-track machine and record your own message onto *his* tape, you will have to bulk erase his recorded tape before you can record your own unless you care to run the tape through the machine four times and erase with the 1/4-track erase head.

Proper recording level is indicated by two flashing neon lamps, one indicating normal record level and one indicating overload (high distortion). For normal recording, Revere's instructions tell you to adjust the recorder's volume control so that the "normal" indicator flashes and the "distorted" indicator is on the verge of flashing on the loudest peaks. In USTC's performance measurements, "maximum recording level" was taken to be the minimum level at which the "distorted" light comes on.

Playback response of the Revere T-11-4, which was checked using Ampex standard test tape No. 5563-B3, showed that the equalization on the main recording

channel closely followed the NARTB standard, being flat within plus or minus 3 db from 53 cps to 10 kc. The stereo or "lower" channel was not quite as good, and was down 5.6 db at 50 cps and up 4.5 db at 10 kc.

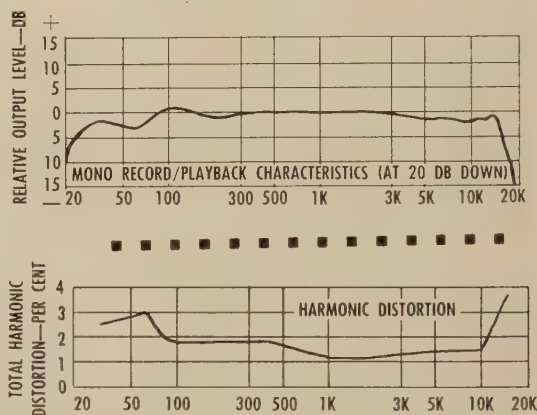
The record/playback frequency response was checked with a signal recorded 20 db down from maximum recording level. The resultant frequency response curve shows the recorder to have a flat response within plus or minus 2 db of the level of the 1 kc signal from 84 cps to above 14 kc and plus or minus 3.2 db from 28 cps to 15 kc.

Crosstalk between channels on playback was non-measurable, indicating, of course, excellent stereo channel separation. In recording the erase circuit did a very thorough job of removing a previously recorded signal. Some random pops and crackles which were left on the tape were not noticeable when re-recording a signal at the maximum recording level, but were noticeable when recording at lower levels (at which the distortion is lower and the frequency response better).

The signal-to-noise ratio (referred to the playback level of a 1-kc tone recorded at maximum recording level) is very good and even better than Revere claims. USTC measured a 57-db signal-to-noise ratio at the preamplifier output terminals. The total harmonic distortion of a signal recorded 10 db down from maximum recording level was found to be less than 2% from 80 cps to above 12 kc.

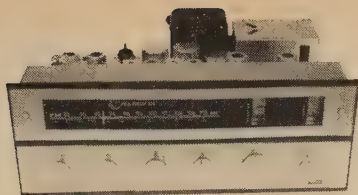
In the playback mode, a tone control is switched into the circuit which has positions indicated on it for "HI-FI" (flat response) and "Balanced Tone" (loudness contour). The recorder contains a 2.8-watt monitor amplifier with a 3.2-ohm output available through a phone jack. The preamplifier output jack delivers 6.3 volts of audio when playing back a tape recorded at maximum recording level. Two inputs to the recorder are provided. The "phono" input has a sensitivity of 0.12 volt for full recording level and the "mic" input has a sensitivity of 1.8 millivolts.

In sum, the electronics of the T-11-4 are fairly good, but to realize their full benefit, the buyer must remember to operate the recorder quite carefully.



REPORT POLICY

Equipment reports are based on laboratory measurements and listening tests. Data for the reports, on equipment other than loudspeakers, is obtained by the United States Testing Company, Inc., of Hoboken, New Jersey, a completely independent organization which, since 1880, has been a leader in product evaluation. Speaker reports are based on controlled listening tests. Occasionally, a supplementary agency may be invited to contribute to the testing program. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. No report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher.



Harman-Kardon Citation III Tuner

AT A GLANCE: The Citation III by Harman-Kardon is an FM tuner designed with the same philosophy as the Citation I and II (stereo preamplifier and power amplifier) previously reported on. It incorporates some unconventional circuitry and operating features which combine to place this tuner in the very top ranks from the standpoint of performance and sound. It is available in kit form or factory-wired. The units tested were factory-wired. Prices: \$149.95, kit; \$229.95, factory-wired; optional walnut case, \$29.95.

IN DETAIL: Much of the foolproofing in this tuner lies in the fact that its critical operating circuits are contained on a separate, shielded chassis, dubbed here the "FM cartridge," which is supplied fully wired and prealigned when the unit is purchased as a kit. This assembly includes the second RF amplifier, oscillator, mixer, and IF stages as well as part of the AFC system. Since these stages are of primary importance in determining the final performance of the tuner, their being supplied fully tuned and aligned is a major step toward assuring optimum results for the kit builder.

The first RF stage (not part of the "cartridge" assembly, but also prealigned) is built around the recently developed Nuvistor tube, type 6CW4. This tiny, metal-cased vacuum tube is designed to give a lower noise figure than older types, while providing high amplification for incoming signals. There are four IF stages, of which the last two—using type 6NB6 tubes—serve as gated-beam limiters. It is a characteristic of these tubes that their output can be cut off completely by reducing the voltage on one of their grids. This property is used in the squelch circuit, or "interchannel muting" as it is called here, to eliminate annoying hiss between stations.

A pair of crystal diodes is used in the discriminator. The AFC, which can be used optionally, is developed by a diode that serves as a voltage-varying capacitor. A separate neon voltage regulator in the AFC circuit minimizes the effects of line voltage variations on the tuned frequency.

Instead of the deëmphasis network immediately following the discriminator (as in conventionally designed tuners), the Citation III circuit interposes a special cathode follower stage. The design philosophy here involves reducing distortion by maintaining the discriminator load constant at all frequencies. The cathode follower also serves as a low impedance output for feeding a multiplex adapter.

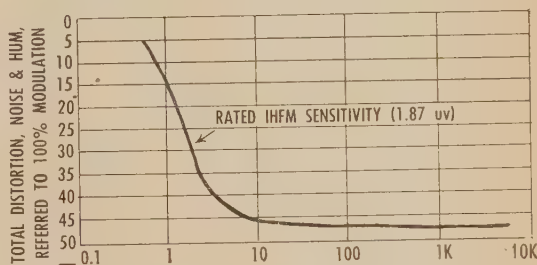
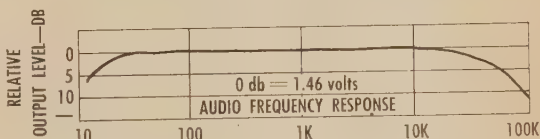
Since the discriminator has a 1-megacycle bandwidth, it is necessary to provide audio gain following it. This gain is furnished by a feedback pair of voltage amplifiers, similar to those used in the early stages of the Citation I preamplifier. The audio stages, with their heavy feedback, are designed for maximum audio response with minimum phase-shift. The output of these stages is low enough to permit connecting to an amplifier with long shielded cables and without loss of high frequencies.

Test measurements of the Citation III generally confirm the manufacturer's specifications; in some cases they surpass them. Thus, capture ratio was measured at 5 db (compared to the rated 5.5 db). Hum was found to be 60 db below 100% modulation, a point that

represents, so far as is known, the limit imposed by the signal generator used.

Frequency drift, with AFC off, is rated at less than 5 kc, which indicates remarkable stability. Actually, approximately 5 to 7 kc of total drift was measured from a cold start, and practically all of it occurred in the first three minutes of operation. The stability under line voltage variations was similarly outstanding, since a 105-125 volt change in supply voltage caused only a 10-kc frequency shift.

With this kind of inherent stability, plus the tuning indication aids provided by the two front-panel meters, AFC is hardly needed. For those who care to use it, it is provided, but its effects are quite minimal. It reduced tuning errors by only 2 to 4 times, if the error was large (the degree of AFC correction was different de-



pending on which way the tuning was in error). For small errors there was little or no correction. The design philosophy in this regard has to do with an attempt to maintain full low frequency response rather than to provide strong AFC action which, according to the designers, often can limit a tuner's bass response. Since the circuitry obviates the need for strong AFC, this approach seems to make good sense.

Tests of IHFM sensitivity, distortion, and audio response, conducted at United States Testing Co., Inc., produced some outstanding results. USTC measured IHFM sensitivity at 1.87 microvolts, which is better than the manufacturer's claim of 2 mv. IM distortion (IHFM method) was found to be only 0.14%. Audio response was clocked from 12 out to 100,000 cycles (see accompanying graph). Within the 20- to 20,000-cycle band, variation was within 1 db.

On all the models examined, tuning was easy and noncritical. Controls worked with a satisfying smoothness, and distortion was at a minimum when the tuning meter indicator was kept in the marked center sector of its scale. The rapid limiting action and extremely low distortion, combined with the fact that a

visible meter indication can be obtained with only a couple of microvolts of signal, substantiates the measurement of very high usable sensitivity.

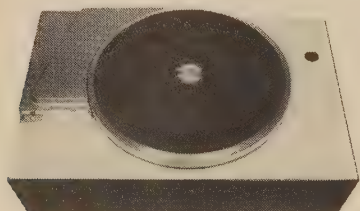
This squelch circuit works well, without any thumps or pops which mar the performance of some other squelch circuits. Operating as it does, on a limiter stage, there is no possibility of its introducing audio distortion.

For use near a very strong station, the tuner is provided with a "local-distant" switch which reduces sensitivity about five times to prevent overloading.

Listening quality of the Citation III, as one might expect with a virtually distortionless tuner, is exceedingly clean, smooth, and unobtrusive. It has a clarity and ease of response that should go a long way in over-

coming the oft-heard criticism that broadcast FM music cannot sound as good as one's own records and tapes. Indeed, we strongly suspect that the ultimate limitation in the quality of received signals when using this tuner would be in the broadcasting stations themselves. The Citation III, in a word, is a worthy companion to the Citation amplifiers and one of the top-ranking tuners presently available.

A Citation multiplex adapter, which will permit the Citation III to receive FM stereo, is designed to sit behind the tuner so that its controls will extend under the tuner chassis and be accessible at the front panel (new escutcheons for present Citation III owners will be supplied with the adapter).



Rek-O-Kut Model N-34H Two-Speed Turntable

AT A GLANCE: The Rek-O-Kut Model N-34H "Stereo-table" is a dual-speed (33 $\frac{1}{3}$ and 45 rpm) belt-driven high-fidelity turntable powered by a hysteresis-synchronous motor. The unit is characterized by high quality workmanship, handsome design, and smooth, quiet performance. Price: \$79.95. Mounting base is optional.

IN DETAIL: The N-34H is supplied assembled to a steel panel, finished in soft white tones. This panel is pre-drilled to accept a Rek-O-Kut arm although the turntable is sold alone, without a pre-fitted arm. Presumably, other arms also can be used but the buyer should check first to determine whether the pre-drilled hole will be suitable for another arm, as regards both its fitting and its mounting distance for correct stylus overhang. Of course, additional holes can be drilled in the plate. Alternately, the entire assembly can be installed on a plywood platform or mounting deck, which—if large enough—will permit the use of any arm, including those up to sixteen inches long.

The 4 $\frac{1}{2}$ -pound cast aluminum alloy turntable is driven at its outer rim by a plastic belt directly from the stepped motor shaft. The belt is the manufacturer's recently introduced "Rekothane" type, made of polyurethane, which—together with the new, more resilient motor mounts—is known for its ability to reduce turntable operating noises. The mounts actually impart a "floating action" to the motor. (The new belt and motor mounts are used on all recent Rek-O-Kut models; owners of older Rek-O-Kut units can substitute the improved parts by ordering them from the manufacturer.)

Speed changes in the N-34H (for either 33 $\frac{1}{3}$ or 45 rpm) are accomplished through a very well designed speed change lever which shifts the belt from one step to another on the motor shaft. United States Testing Company, Inc. personnel found that the speed change mechanism is fast-acting and works very smoothly.

A ribbed rubber mat on the platter has a raised section toward its outer edge on which either 10-in. or 12-in. records may rest. Seven-inch records sit lower on the mat. For the 45-rpm "doughnuts" with their 1 $\frac{1}{2}$ -in. center hole, there is an enlarged center section which holds and centers the disc without the need for a spindle adapter. Seven-inch records without the enlarged center hole (a few 33 $\frac{1}{3}$ -rpm records have been made that

way) will rest on top of the built-up 45-rpm adapter section, supported only by their center section.

The model tested at USTC was found to have accurate and constant average speed which was independent of variations in line voltage. Starting torque was about two-thirds of a revolution. The actual speed was variable over a slight range adjustment of the drive belt tension, a useful feature when initially setting up the unit and for which complete instructions are given in the manual supplied. With a strobe disc (not supplied), the adjustment is very easy to make.

Wow and flutter were found to be completely inaudible, and were measured respectively as 0.14% and 0.03%. Rumble also was inaudible under normal listening conditions, even when playing the silent grooves of a test record. USTC measurements indicate that the turntable rumble was down 42 db from a 100-cps reference tone recorded at a velocity of 1.4 cm/sec. This is a standard rumble test tone which represents the equivalent of full modulation of the groove according to the RIAA characteristic. Whatever rumble was present was in the 30-cps region and did not become audible unless both the volume and the bass tone controls were boosted, admittedly an abnormal way to play records. The hum field above the N-34H was extremely low and should not be a problem with even the most hum-sensitive of cartridges.

In sum, the N-34H is another attractive turntable from Rek-O-Kut which, with its fine performance, general quality of workmanship, and handsome appearance, should please most purchasers.

NEXT MONTH'S REPORTS:

**Fisher X-1000
stereo control amplifier
ADC-2 cartridge**



Dynaco B & O TA-16

Unitized Stereo Pickup

AT A GLANCE: The Dynaco B & O TA-16 is an integrated or unitized arm and stereo cartridge, manufactured by Bang & Olufsen of Denmark and distributed here by Dynaco, Inc. It is similar to the model TA-12 except that the new arm is 16 inches long. The arm's length, combined with its geometry, makes for an unusually low tracking error, but also requires a relatively "long throw" for proper installation (over 12 inches from turntable center to the arm pivot). The performance of the cartridge (known as the Stereodyne II and sold separately, but with a special mounting bracket for use in other makes of arms) is generally similar to past performances of earlier models, which is to say it is one of the better pickups presently available. It is sold with a 0.7-mil diamond stylus, replaceable by the user. A 3-mil diamond stylus also is available. Price of the TA-16 arm and cartridge combination: \$59.95. Cartridge alone: \$29.95.

IN DETAIL: The "Stereodyne II" cartridge used in the TA-16 features a symmetrical moving-iron ("variable reluctance") design with four coils in push-pull pairs. This design (on which patents are pending) plus the unit's over-all construction has been credited with providing equal compliance in all directions (5×10^{-6} cm/dyne), full cancellation of noise and distortion components in monophonic use, and smooth frequency response. It also has been found to render the stylus virtually immune to damage caused by careless handling.

The cartridge is designed to work into a 47,000-ohm load or higher, and operates at a tracking force of between 2 and 4 grams. The manufacturer states, however, that optimum performance of the cartridge will be attained at a 2-gram tracking force, which was the amount used in tests conducted at United States Testing Co., Inc.

The cartridge plugs directly into the TA-16 arm where it is at once properly connected and firmly seated without the need for soldering leads or fussing with clips. The arm itself is fairly simple to mount, requiring one hole for the pivot end, and another for the arm rest. The threaded tubes which secure the arm and the arm rest are long enough to be used easily on a 1/2-inch-thick mounting board. They are somewhat scant of length for installing on a 3/4-inch-thick board unless one widens the hole under the board to accommodate the holding nut. The recommended pivot-mounting distance from the turntable center is shown on a template, supplied with the TA-16 and used for installing the arm in our tests. The arm is pivoted on gimbals, with a rear counterweight which is adjusted initially for horizontal and vertical balance, and a sliding spring which is then moved along the arm to obtain tracking force. Whether the arm's balance is, strictly speaking, "dynamic" or not is mathematically debatable, in the view of USTC's testers, who hold that, by their definition, they know of no arm on the market that is actually dynamically balanced. Be that as it may, with the arm balanced according to instructions, it will track properly in any axis, even with the turntable turned on its side or upside down. The arm's length, combined with the slightly offset angle of the cartridge head, makes for extremely low tracking error, usually responsible for lower distortion and longer record life.

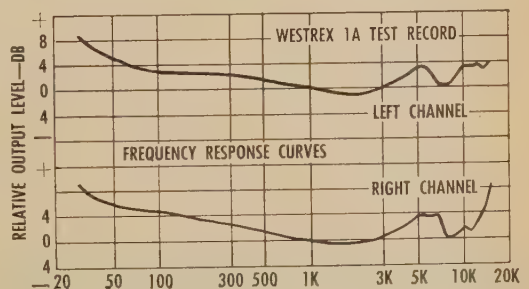
The calibration of stylus force setting along the arm, for adjusting the sliding spring, is an obvious convenience, and was found to be fairly accurate. On USTC's arm, for instance, an indicated tracking force of 2 grams actually measured 1.8 grams. And despite its long, thin lines, the arm is well constructed. With proper care it should last a lifetime.

The output voltage of each channel of USTC's cartridge was measured to be about 6.5 millivolts with a 1,000-cps test tone recorded at 7 cm/sec. The difference in output between channels at 1,000 cps was found to be less than 1 db. Channel separation was generally in the neighborhood of 20 db, which is quite adequate for good stereo separation.

The frequency response curves, measured with the Westrex 1A test record, give only a faint clue to the actual sound of the pickup. These curves, incidentally, have the same general shape of curves obtained with earlier Stereodyne pickups in previous HIGH FIDELITY test reports (July 1959; April 1960). And, as with earlier models, the sound of the present model can be called, simply, excellent. Needle talk is negligible, susceptibility to hum pickup among the lowest we have encountered. The cartridge does have a broad, gradual dip or "valley" in its response in the 2,000-cycle region, as shown on the curves. Actually, this is a form of normal transducer variation and is generally within its rated specifications of plus or minus 2 db. Since such variation is often encountered, the peculiar form it takes in this pickup is almost fortunate inasmuch as it happens to follow closely the general line of the Fletcher-Munson loudness characteristic, which many listeners would find thoroughly agreeable.

The measured rise in the 30-cycle region indicates an arm resonance which, itself, is estimated to be in the 10-cycle (subsonic) region. Careful listening to a variety of program material, however, failed to reveal any recognizable hint of this resonance in the system's sound. The fact that it was measured simply means that it might enhance the effect of turntable rumble.

In any case, the TA-16—used on a quiet turntable—provides sound that is full, solid, and clean throughout the audio range, with a well-defined bass line and a good deal of "air" and "space" in its midrange and highs. In fact, it has an outstanding ability—on both mono and stereo records—to "separate" complex tones and provide high definition of individual instruments while simultaneously preserving ensemble effects, a virtue that should appeal to the most critical listener.



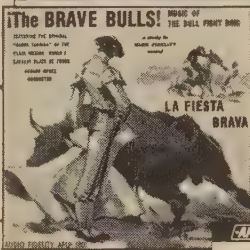


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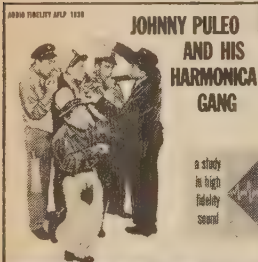


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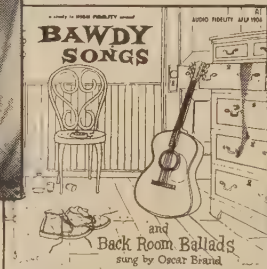


THE BRAVE BULLS! Music of the Bullfight Ring, Banda Taurina.
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JOHNNY PULEO
Harmonica, Vol. 1
Peg O' My Heart,
St. Louis Blues
Boogie, etc.
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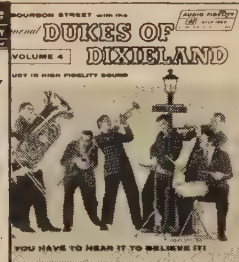
PORT SAID, Vol. 1,
Mohammed El
Bakkar and Oriental
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BAWDY SONGS and
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Al Hirt SWINGIN'
DIXIE, Milenberg
Joys, Shine, Moonglow,
Deep River, etc.
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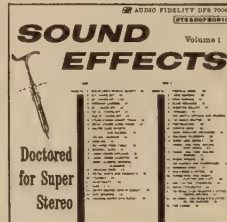
ON BOURBON
STREET, Dukes of
Dixieland—*Saints, Sen-*
sation Rag, etc.
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LOUIE and the DUKES
OF DIXIELAND —
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Records in Review



by Conrad L. Osborne

Two New Otellos in Stereo— But Toscanini's Remains Incomparable



London's Cast in the Act III Finale.

IT IS SURELY NOTEWORTHY when two major recording firms put their full resources behind productions of Verdi's *Otello*, particularly when the resulting albums are placed in direct competition with each other by virtue of simultaneous release. It would be even more noteworthy if one or both of the recordings proved an achievement worthy of its subject; but honesty compels the observation that one of the recordings (London's), though it contains elements of brilliance, is seriously crippled by individual flaws that reduce the stature of the whole to mere adequacy, while the other (Victor's), so promising in prospect, turns out an almost total failure.

Otello places heavy responsibility on its performers. Few operas demand more, even in a purely vocal sense, from their principal interpreters. The sheer endurance called for by the title role is enough to balk most tenors; Iago, a dramatic baritone, is expected to sing high A naturals and to possess the delicate staccato articulation ability called for by "*Questa è una ragna*." Desdemona must have a tone of pure lyric sweetness and perfect control of the floated pianissimo, but at the same time possess the volume needed to ride

huge ensembles and the bite for her big confrontations with the Moor. But of even greater importance are the interpretative requirements of the opera. Tenors must abandon being tenors and become great heroic actors. Sopranos must transform themselves into the very personifications of tenderness, frailty, innocence, and courage. Baritones, accustomed to looking and acting evil, must distill their customary characterizations to a quintessence. Everyone, from the conductor—who must be a conductor, and no *répétiteur*—to the last chorus member, must approach his task with a dedication not accorded standard repertory fare. Performing the title role frequently becomes such a specialty that tenors who demonstrate the special gifts required can build practically their entire careers around an international itinerary of *Otello*s—Carlos Guichandut is a contemporary example.

London's cast is, to say the least, tried and true; in fact, the three principal singers are precisely those featured in the company's previous recording of the opera, now more than six years old. Renata Tebaldi's Desdemona was the one great piece of work on the old recording, and it is just that on the new one. The voice has darkened a bit, which

doesn't bother me at all, and the tendency to flatten in the upper register has become more pronounced, though it is under better control here than it has usually been lately. For sheer, warm, full-bodied beauty, there is still no voice in the world to match it; her equipment is perfectly suited to the role, and she uses it with an exquisite sensitivity. I would not trade her Desdemona for any other I have ever heard. There is top-grade work from Fernando Corena and Raquel Satre in the small but vital roles of Lodovico and Emilia.

Apart from these casting felicities, the London set has three more factors in its favor: the conducting of Von Karajan, the singing and playing of the magnificent orchestra and chorus, and the excellent stereo sound. Von Karajan's work here arouses real enthusiasm. One of my favorite points in the Toscanini version is the single chord that falls like a hammer stroke after *Otello's* line "*Abasso le spade!*" when he halts the brawl in Act I. To hear other conductors and orchestras play this chord after hearing Toscanini and the NBC is to hear groups of well-disciplined, professional musicians in place of a single, driving mentality. In the work of Von Karajan there is much of the same

concentration of energy and intensity. His tempos are, for me, nearly all just right, and I am enormously impressed by his building of the great Act III ensemble, Verdi's most masterful and most difficult achievement of this kind. This *Otello* may not have quite the feeling of a slowly tightening screw that is in the Toscanini, and I would wish for a bit more throb in the "Kiss" motive—but these reactions are at least as personal as they are critical. Von Karajan has at his disposal an orchestra and chorus which, for virtuoso technique and precision of attack, are unsurpassed, and are the perfect instrument for the expression of his concept of the score. London's sound, though it will not engulf and overpower the listener, is excellent, with action well plotted in the stereo version. The company has chosen to go in for sound effects which, though not fatal to the music, could well have been eschewed; to have a wind machine whistling through the opening pages is to duplicate feebly what is already present in the incomparable scoring.

Now to the chief drawbacks. Del Monaco's Moor is a decided disappointment. The fact is (there is no way of putting it gracefully) that the voice is showing signs of the merciless use to which the tenor has put it. He is now producing more open vowels in the low register than he formerly did, probably in an effort to relax and lighten the voice, but the rest of the range sounds drier and duller than I can ever remember it, though the top tones still have their accustomed clarion sound (the "Esultate!" by the way, is quite exciting). This vocal deterioration, as yet not too far advanced, would not matter much if Signor del Monaco had produced a great characterization—and since his *Otello* has more than once impressed me as his best role in the house, I, for one, had high hopes. But, either because he sensed some vocal difficulty or because he simply plunged too far into the emotions of the role to maintain any perspective, he has gone wide of the mark. There is no reason or justification for resorting to a shouted declamation on every climax, large or small, real or imagined. Line after line on which notes are clearly indicated in the score is disfigured by this wild sort of lapse: "*Son io fra i SARACINI!*"; *E il sibilante STRAL!*; "*Tu sei l'eco dei detti MIEI,*" etc., etc. (It can be noted, for whatever it's worth, that these examples are all in the vicinity of F or F#, which is naturally where the vocal problem is most in evidence, these being transition tones between the middle and upper registers of the voice.) Had Verdi intended these lines to be yelled rather than sung, I feel sure he would have so indicated, and while one or two instances of such overemphasis may be forgivable or even painful, its constant use robs the role of all its essential dignity. Mr. del Monaco is rather better in this respect in Acts III and IV than in the first two, but the damage is already done, and good work in the Act III finale ("*Tutti fuggite Otello,*" etc.) and the death scene does not

compensate for these misjudgments or for a very uninteresting "*Dio mi potevi.*"

Ettore Bastianini was originally announced for the role of Iago, but was replaced at the sessions by Aldo Protti. The trouble that I have encountered with Mr. Protti's work (and it is a damaging thing to say of a performer) is that I can barely recall from time to time what he sounds like, even in a general way. He is really in very good form here, and turns in an intelligent, well-considered Iago—a distinct improvement over his previous rendition—but in the last analysis, his portrayal simply hasn't the stature, vocal or histrionic, to be memorable. For the record, it ought to be noted that he sings the notes (high As included) more capably than any other baritone on records (unless we count Apollo Granforte of the old HMV set). The Cassio and Roderigo are sufficient, no more; Tom Krause's Montano is very fine.

I hardly know what to say of Victor's effort. Here is a trio of distinguished principals under a justifiably admired conductor, and it adds up to the only *Otello* I have ever heard that doesn't excite or move me in the slightest. It just sits there. I fear that most of the blame must rest with Maestro Serafin. Slow tempos are one thing (and these are too slow), but limp, logy playing is another. There is not an incisive moment in the whole reading, and the ensembles—especially the Act II chorus to Desdemona and the Act III finale—fall flat on their faces. Neither orchestra nor chorus distinguishes itself. Beyond that, the singers are so careful it's downright painful. Here is Jon Vickers, unfailingly musical, prone to none of Del Monaco's excesses, doing some beautifully shaded singing (the Act I love duet and the "*Dio mi potevi*" could not be better sung) and some that is rather strained sounding (notably in "*Si, pel ciel*" and the Act II quartet). But where is the anguish, the torment, the rage? Not here. Mr. Vickers, who has never before sung the role, will have plenty of time to grow into it—whereupon we will have a splendid *Otello*. But not yet. Mme. Rysanek, one of my favorite performers, is also below standard. Much of the music lies in the lower-middle portion of the voice, where she is insecure, and a great deal of her soft tone painting becomes pallid. She lets her big voice out impressively in Act III, and gives us some lovely pianissimos in the *Ave Maria*; but the sum of her Desdemona suffers by comparison with Tebaldi's. Gobbi is the best of the principals, but I had really expected a monumental Iago, and it isn't here. He has great moments—"Temete, signor, la gelosia," etc., is one—but a fair share of this Iago is surprisingly stolid and unimaginative, though surely never dead or small. During the *Credo* and other demanding sections, the baritone seems too much concerned with successfully vocalizing to do very much in the way of characterization, and he falls somewhat short of the standard of his own Tonio or Scarpia. Perhaps it should be added that all three of these singers might have turned in

better work under more galvanic leadership.

Not much else need be said, except to note that the sound is not up to London's level, with the chorus often sounding muddy and boxy, and that the *compri mari*, excepting Miriam Pirazzini as Emilia, are not well cast. The accompanying booklet is a magnificent production.

Both Von Karajan and Serafin have chosen to include the ballet music in Act III, a decision with which I couldn't agree less. It is good ballet music—the best Verdi ever wrote, I think—but it doesn't belong in the middle of this drama, just at the point where *Otello* has decided to kill Desdemona and the Venetian envoys are being heralded into the great hall. I can conceive of stage productions in which the ballet might be designed as a visual relief or counterpoint to a tense, relatively static staging, but on records I fail to see the point, except possibly as a bonus on a separate band. This addition, incidentally, results in some frightful breaks on the Victor version, though London has managed to break at acceptable and more or less traditional points.

If you've simply got to have a stereo *Otello*, then London's is clearly the choice. But if it's a real *Otello* you want, one that will bring you all the overwhelming impact of this greatest of Italian tragic operas, then go out and nail down a copy of the Toscanini set. I find upon checking back (I had not played the set for perhaps a year) that it is not only matchlessly conducted and played, but is actually better sung, on the whole, than the competing versions. True, Tebaldi is a better Desdemona than Nelli, and Taddei a better Iago than Valdengo, but for up-and-down-the-line strength (Merriman, Chabay, and Moscona are altogether superior in their roles), the Toscanini cast comes off extremely well. I would also put in a word for the Cetra set, with Taddei's magnificent Iago and dedicated, interesting work from everyone involved.

VERDI: *Otello*

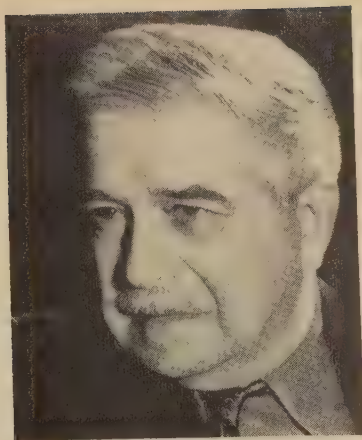
Renata Tebaldi (s), Desdemona; Ana Raquel Satre (ms), Emilia; Mario del Monaco (t), *Otello*; Nello Romanato (t), Cassio; Athos Cesarini (t), Roderigo; Aldo Protti (b), Iago; Tom Krause (b), Montano; Fernando Corena (bs), Lodovico; Libero Arbace (bs), Herald. Vienna State Opera Chorus, Vienna Grosstadt Kinder, Vienna Philharmonic Orchestra, Herbert Von Karajan, cond.
● LONDON A 4352. Three LP. \$14.94.
●● LONDON OSA 1324. Three SD. \$17.94.

Leonie Rysanek (s), Desdemona; Miriam Pirazzini (ms), Emilia; Jon Vickers (t), *Otello*; Florindo Andreolli (t), Cassio; Mario Carlin (t), Roderigo; Tito Gobbi (b), Iago; Robert Kerns (b), Herald; Ferruccio Mazzoli (bs), Lodovico; Franco Calabrese (bs), Montano. Chorus and Orchestra of the Rome Opera, Tullio Serafin, cond.
● RCA VICTOR LD 6155. Three LP. \$17.98.
●● RCA VICTOR LDS 6155. Three SD. \$20.98.

The Schnabel/Pro Arte Trout:

A Second View

by Harris Goldsmith



Artur Schnabel

THE LYRIC BEAUTIES of Schubert's *Trout* Quintet—its elemental rhythms, infectious melodies—make it a source of pure pleasure for almost all music listeners. But for students of musical forms and would-be classifiers, the work presents its problems. Since it requires only five players, it would seem to fall into the category of chamber music—yet it calls for a double bass, an instrument generally regarded as symphonic. Moreover, the piece is written in five movements, rather than the conventional four of most quintets, and this makes the opus a serenade or divertimento in form.

The many and frequent performances of the *Trout* serve to emphasize the musical nature of its writing. Some renditions are of symphonic dimensions, with the contrabass given free rein. Other interpretations present the music as an essentially intimate creation. In these recordings, the double bass is either kept discreetly in the background, or it is pressed in clown's attire—the musical equivalent of a bull in a china shop. Recently I was struck anew by the divergent approaches, when in the course of one afternoon and evening I listened to no fewer than ten different performances. The occasion for this marathon: Angel's long-awaited reissue in its "Great Recordings of the Century" series of the Schnabel-Pro Arte version. Let me say at the outset that the music sounded sparkling on the last playing as it did the first.

Whether considered alone or in relation to other editions, COLH 40 is a document of prime importance. Artur Schnabel was one of the greatest Schubert-Beethoven-Mozart players of his time, and any commentary of his on this repertoire is valuable. But Schnabel was a great teacher in addition to being a great performer, and the fact that four of the ten versions I listened

to are by Schnabel pupils (Clifford Curzon, Frank Glazer, Adrian Aeschbacher, and Victor Babin) also sheds light on the master's pedagogical skills. Certain pianistic traits are common to all five Schnabelian renditions, most notably the "Schnabel trill" (which differs from the conventional trill in that the two notes are struck simultaneously). But the most impressive testimony to Schnabel's distinction as a teacher is reflected by the individuality which marks each student's approach as distinctly his own.

Schnabel's emphasis on structural clarity, his innate rhythmic vibrancy, and impetuous intensity all tend to stamp his reading as a symphonic one. Yet no detail was too small to receive attention from this master, and as a result the playing here has humor, delicacy, and radiant humanity. This is a serious-minded interpretation, but it is never strait-laced. And although Schnabel's pianism bristles with excitement, it is meticulously faithful to Schubert's dynamic markings and phrase indications. The piano performance on this *Trout* is one that really demands a search for superlatives.

About the Pro Arte's contribution I am less happy. I, for one, rather regret that Schnabel didn't collaborate with the Budapest Quartet, whose rugged, athletic playing was a good deal closer to this pianist's interpretative outlook than the style of the Belgian group. From a technical standpoint, the string playing is good, but the Pro Arte people fail to enter into the spirit of things here. The violinist, in particular, is very indulgent with swoops and slides, and his tone is pinched and edgy. The twenty-five-year-old recording offers rather faded string tone, but the balance between the instruments is good and the transfer is very quiet. There is a break in continuity just before the

fourth variation in the "*Forellen*" movement, and I suspect that this is due to imperfect splicing between sides of the original SPs.

Turning to the more modern versions, Curzon's (London) offers the most sophisticated keyboard work. Every detail in his interpretation has been beautifully thought out, and of these I would especially cite the delicious *ländler* touch the pianist brings to the fifth variation (an obvious indication that he is playing with Viennese musicians), and the gossamer shading throughout. Some of Curzon's playing strikes me as finicky, however. Why, for example, does he favor *two* tempos, rather than one, for the third movement? The assisting musicians from the Vienna Octet are somewhat lacking in *expertise*, but their contribution is rustic and appealing. (Special compliments to the double bass playing of Johann Krumpp: his scrawny, tottering sound adds a delightful hilarity to the performance.)

The Glazer-Fine Arts edition (Concert-Disc) is a model of lucidity and organization. It is, moreover, a perfectly integrated ensemble effort. But having lived with the disc for some time now, I find the performance less exciting than either Schnabel's or Fleisher's (whose superb performance with the Budapest Quartet has still to be recorded) and a good deal less filled with humor than Curzon's. Aeschbacher's work is very much akin to Schnabel's, but the sound on his Decca disc is dated, and you will have a hard time locating a copy of it.

The Hephzibah Menuhin-Amadeus Quartet (Angel) and Victor Babin-Festival Quartet (RCA Victor) editions give us superlative string playing (both in symphonic style) crippled by unimaginative piano playing. (Babin has acquired some of Schnabel's keyboard manner, but his playing is of limited

insight.) Badura-Skoda-Vienna Konzert-
haus (Westminster) and Demus-Schubert
Quartet (Deutsche Grammophon) are
both warm-toned, pleasantly lyrical, but
rather slack and tensionless. Helmut
Rolloff, playing with a group of mu-
sicians from the Bayreuth Ensemble,
gives a sturdy reading, in much the
same vein as that of the last-mentioned
pianists. Telefunken has accorded him

beautiful sound, and this bargain-priced
disc (it sells for \$2.98) is worthy of
consideration.

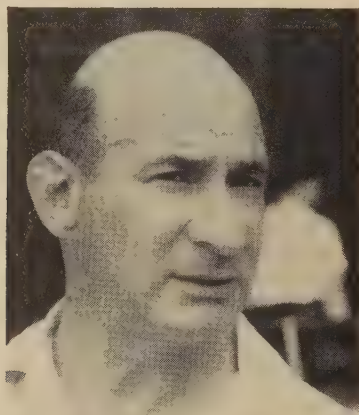
Returning once again to the Schnabel
reissue, I am beguiled anew by the mag-
nificence of this pianist's musical pene-
tration. Here is truly a "Great Recording
of the Century," and its greatness is by
no means diminished by the fact that
it is not quite perfect. This recording

surely belongs in everyone's collect

**SCHUBERT: *Quintet for Piano &
Strings, in A, Op. 114* ("The
Trout")**

Artur Schnabel, piano; Claude Hobbs,
double bass; Members of the Pro Arte
Quartet.

• ANGEL COLH 40. LP. \$5.98.



William Steinberg

The True Sound Of A Solid Second

by Robert C. Marsh

MUST records always sound like records?

From the beginning of commercial recording, new discs purported to be indistinguishable from The Real Thing have regularly been put in circulation. Seen in perspective, many of these releases have a genuine claim to be milestones. Although lacking absolute verisimilitude, they supply the ear and the imagination with all necessary materials for re-creation of the original. On the basis of what they give us we can know how the young Caruso sang, appreciate the distinctive qualities of *Parsifal* under Karl Muck's baton, or sense the type of ensemble Toscanini created in his years with the New York Philharmonic.

Since the concept of high fidelity became important some dozen years ago, the claims of technical improvements have multiplied tenfold. In many cases the revolutionary production has offered no more than sensational effects: the first hearing was fascinating and the second disillusioning as the gap between sound and substance became clearer. Other innovations with better claims to musical interest survived rehearsing to acquire in time the status of classics. If we return to them today, we have no difficulty spotting their weaknesses but we find them still pleasing.

Records sound like records because they provide a different sort of experi-

ence than live music. This difference is made up of many factors. Some of them are obvious, such as the fact that we associate recorded and live music with our responses and behavior in different types of environments and social settings. (Music often sounds best to me when I can dress informally and sit in something more comfortable than a theatre seat.) From the technical standpoint, records differ from live music to the degree that they fail to convey the true color, texture, complexity, range, intensity, pulse, and pitch of the original. Any alteration of one of these factors is distortion, although we generally use that word only for effects so pronounced that they can be stated quantitatively on the basis of standard tests. Yet it is the accumulation of distortion, the fitting together of fractional bits until the total reaches the threshold of our awareness, that makes records sound like records. The sound may be good; but if you know The Real Thing, you know that what you are hearing is only a clever imitation.

Command's new Brahms Second is a major effort to make a record that sounds like a real orchestra rather than a copy of one. Like the recent *Scheherazade* from London (HIGH FIDELITY, Sept. 1961), it is successful because emphasis has been placed on good musical and engineering practices rather than on creating sensational ef-

fects. Because of this, only those with truly fine equipment will be able to appreciate the exact degree of the engineers' triumph.

The easiest way to describe this release is to say that it reproduces an interesting and effective Steinberg performance with minimal alteration of its musical values. The engineering as such never obtrudes upon your consciousness. The effect of the recording is very open and natural, with the frequency emphasis exactly what you would expect from a live performance. This absence of peaky highs and beefed-up bass not only produces greater fidelity, but it eliminates listener fatigue. A contributing factor is the perspective, the uniform aesthetic distance which is maintained. The orchestra is far enough away from you that you miss the bow scrapes, valve clicks, and other noises incidental to playing. Yet you feel the orchestra is near at hand, and the individual instruments have the same firm presence associated with listening from a good seat in an acoustically perfect hall. Command has achieved the ideal amount of reverberation. The music is always allowed the living space needed to attain its full sonority; yet the hall never intrudes as a quasi-performer. The timbre remains that of the instruments unclouded by resonance.

All of this would be wasted, of course, if the performance lacked authority and

ical distinction. For me it has more both elements than the majority of competitors. Steinberg seems to have gone directly back to the score, disinterring tradition, and has built his performance on the intention to reproduce as faithfully as possible exactly what Brahms set down on paper.

Those accustomed to broader, more romantic statements of the symphony may be expected to react strongly when they hear this one. Without losing the distinctive undertow of Brahmsian rhythm, the pacing is firm and the overall performance has a tightly knit quality that makes for maximum cumulative effect. The *Presto ma non*

assai of the first trio of the scherzo is taken literally and may shock you, as the real *Allegro con spirito* of the finale is likely to bring you to your feet. In the end, however, the thing about this performance that is most striking is the way it sings. Steinberg obviously has concluded that it is the lyric element which must dominate in this score, and he manages at times to create the effect of the whole orchestra bursting into song.

The engineering provides exactly the support needed for such a result. Too many records seem to reduce a work of symphonic complexity to a melody and its accompaniment. The Command

technique invites you to listen to the depth of the orchestration. Your ear takes you into the ensemble, and you may well become aware of instrumental details which previously were apparent only in the score. It is this sort of experience that makes the concept of high fidelity of real musical significance for the home music listener.

BRAHMS: *Symphony No. 2, in D, Op. 73*

Pittsburgh Symphony Orchestra, William Steinberg, cond.

- COMMAND CC 3311002. LP. \$4.98.
- • COMMAND CC 11002. SD. \$5.98.

CLASSICAL

CHAM: *Giselle*

London Symphony Orchestra, Anatole Fistoulari, cond.

- MERCURY OL2 111. Two LP. \$9.96.
- MERCURY SR2 9011. Two SD. \$1.96.

The first substantially complete stereo *Giselle* (and the only one of its scope since Feyer's four-sided LP edition of '58 for Angel), this set is, I'm afraid, likely to provide more horrid fascination than enjoyment. The already faded pastel charms of the naive music itself vanish entirely in Fistoulari's melodramatic contrasts between ultravehementate power and chilly, if suave, sentimentality. And in its engineers' frantic attempts to achieve maximum dynamic impact and earsplitting brilliance, the recording sounds as though it had been spectroed for super-high fidelity." The home listener is overpowered, all right, but the experience is a far from pleasant one. As with the penultimate *Giselle* release (Wolff's abridgment for RCA Victor) I find the cleaner, less razor-edged monophonic version, for all its lack of big-stage spaciousness, the more tolerable—but this may be the result of processing defects in my SD copies. R.D.D.

BACH: *Sonatas for Violin and Harpsichord: No. 5, in F minor, S. 1018; No. 6, in G, S. 1019*

David Oistrakh, violin; Hans Pischner, harpsichord.

- DEUTSCHE GRAMMOPHON LPM 18677. LP. \$5.98.
- • DEUTSCHE GRAMMOPHON SLPM 18677. SD. \$6.98.

These are on the whole highly commendable performances. Oistrakh's famous tone and tasteful phrasing make agreeable listening, especially in the fast movements, which are immaculate. In the slow sections there are moments when the violinist's Romantic upbringing obtrudes, when a figure may be bowed a style more suitable to Glazunov

than to Bach. But such lapses are few, and are offset by such stylish improvements as the playing of trills beginning on the upper auxiliary. Pischner is excellent; when he has a chance to shine, as in his solo movement in No. 6, he blossoms out. Elsewhere, his right hand is often drowned out by the violin, a fault that is slightly less apparent in the stereo version than in the mono. N.B.

BEETHOVEN: *Concerto for Piano and Orchestra, No. 5, in E flat, Op. 73 ("Emperor")*

Van Cliburn, piano; Chicago Symphony Orchestra, Fritz Reiner, cond.

- RCA VICTOR LM 2562. LP. \$4.98.
- • RCA VICTOR LSC 2562. SD. \$5.98.

You would certainly think that by this time we would have a first-class stereo *Emperor* in the catalogue. We haven't—but this Cliburn set comes close enough to the mark to deserve more than cursory inspection.

In stereo the recording seems an engineer's paradigm of how a concerto should sound—the solo instrument looming larger than life in the center and sharply focused, while the orchestra fills the background, rather as if it were painted in with poster colors and a broad brush. The monophonic set is mastered at a lower level and presents a more orthodox point of view. True, when the piano dominates important orchestral voices, you don't hear them any more than you do in the stereo, but the failing is less apparent in the monophonic version.

Cliburn's performance, not unexpectedly, is in the grand manner of the past century, but it remains consistent in its approach and is equal to the scope of Beethoven's design. The slow movement is not played especially slowly, nor is its content revealed as fully as that of the other two. I do not feel like niggling, however. This is as fine an *Emperor* as I have heard in some time. Reiner's accompaniment is another example of his ability to create a frame worthy of the soloist and to collaborate as a peer in achieving notable results. R.C.M.

BEETHOVEN: *Sonatas for Violin and Piano: No. 5, in F, Op. 24 ("Spring"); No. 9, in A ("Kreutzer")*

Yehudi Menuhin, violin; Hephzibah Menuhin, piano.

- CAPITOL G 7246. LP. \$4.98.
- • CAPITOL SG 7246. SD. \$5.98.

BEETHOVEN: *Sonatas for Violin and Piano* (complete)

Wolfgang Schneiderhan, violin; Carl Seemann, piano.

- DEUTSCHE GRAMMOPHON LPM 18620/23. Four LP. \$5.98 each.
- • DEUTSCHE GRAMMOPHON SLPM 138120/23. Four SD. \$6.98 each.

Schneiderhan's Beethoven in the *Spring* and *Kreutzer* Sonatas (on LPM 18620; SLPM 138120) is the Olympian thunderer whose godly wrath and godly laughter ring splendidly. Menuhin's Beethoven is the romantic poet who gives us the sorrows of young Werther (or young Ludwig). The competition is fair as well as keen. Both pairs of players are admirably reproduced in appropriate sonics, and in both sets the keyboard's portion of the music is forcefully conveyed with inflections flattering to the violinist's approach to his music. Much as I admire Menuhin, I give the prize to Schneiderhan. Beethoven always made a better Jupiter than he did a Goethe, and the strength of statement, the dramatic urgency, the bravura style of the Schneiderhan-Seemann collaboration win and hold your respect. Rehearing of the Menuhin, on the other hand, may convince you that Hephzibah is a more sensitive and imaginative performer than her celebrated sibling.

DGG presents the rest of the sonatas as follows: on LPM 18621 and SLPM 138121—No. 1, in D, Op. 12, No. 1; No. 2, in A, Op. 12, No. 2; No. 8, in G, Op. 30, No. 3; on LPM 18622 and SLPM 138122—No. 3, in E flat, Op. 12, No. 3; No. 4, in A minor, Op. 23; No. 6, in A, Op. 30, No. 1; on LPM 18623 and SLPM 138123—No. 7, in C minor, Op. 30, No. 2; No. 10, in G, Op. 96. The challenger to the set as a whole is, of course, the Epic monophonic series with Arthur Grumiaux and the late Clara Haskil. I have great admiration for those albums (Grumiaux is particularly good in No. 7), but there is no avoiding the fact that Schneiderhan and Seemann were given much better recording, with the result that in stereo, particularly,

Continued on page 80



How silver-sweet sound lovers'

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*as by night, Like softest music to attending ears.**

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THE WHITE HORSE INN by BENATZKY — STOLZ — GILBERT — GRANICHSTAEDTEN and **PAGANINI** by FRANZ LEHAR. "The White Horse Inn" — Ensemble and Chorus of the Vienna Opera, Vienna State Opera Orchestra. "Paganini" — Ensemble and Chorus of the Vienna Opera, Vienna State Opera Orchestra. WST 14148 (Stereo). XWN 18967 (Monaural).

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*ROMEO AND JULIET



the sense of solidity and presence is remarkable. And if you fear that the present performances' deep roots in German tradition make for any lack of felicity in Beethoven's tenderer or more lighthearted passages, a hearing of the Second Sonata ought to end your doubts. The performers are as equal to its mercurial qualities as they are in command of the great opening movement of the *Kreutzer*. Give them a big flowing theme and they take off with eloquence.

There is no doubt that Epic's executives also display notable musicianship, but listeners who place first emphasis on sound will undoubtedly prefer the DGG edition. Stereo puts a large and richly sonorous piano on your left and the violin on the right. It's a grand effect, and I miss it even when the mono is as good as it is here. Both versions have exceptionally smooth, wide frequency range and plenty of dynamic contrast. In short, they are worth a premium price, for you probably will be playing them contentedly for years.

R.C.M.

BEETHOVEN: *Symphony No. 2, in D, Op. 36; Coriolan Overture*

Bamberg Symphony, Joseph Keilberth, cond.

- TELEFUNKEN TC 8047. LP. \$1.98.
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Continuing Keilberth's Beethoven series, we have the first low-cost stereo version

of No. 2. It's an attractive performance, straightforward and vigorous, yet well rooted in German traditions. The sound of the strings could be more appealing, however, and the engineering of the *Coriolan* is quite poor.

R.C.M.

BEETHOVEN: *Symphony No. 6, in F ("Pastoral")*

Amsterdam Concertgebouw Orchestra, Wolfgang Sawallisch, cond.

- EPIC LC 3785. LP. \$4.98.
- EPIC BC 1134. SD. \$5.98.

Bamberg Symphony, Joseph Keilberth, cond.

- TELEFUNKEN TC 8048. LP. \$1.98.
- TELEFUNKEN TCS 18048. SD. \$2.98.

As a product of one of the most highly touted young conductors in Central Europe, the Sawallisch *Pastoral* is disappointing. The over-all impression is of dilute Klemperer—four-square German solidity, but without the authority of conception that makes the older man's point of view convincing. There is a noticeable lack of poetry and an even more apparent lack of any real sense of direction. The recorded sound is acceptable but in no way out of the ordinary.

Keilberth is given even less attractive engineering, but his performance is a good one with a sense of focus and a firm and flowing pulse. If you want this music and are looking for a bargain,



La Callas, 1961.

the Keilberth version qualifies. (It also offers the *Fidelio* Overture as a bonus.)

R.C.

BELLINI: *Norma*

Maria Callas (s), Norma; Edda Vinces (s), Clotilde; Christa Ludwig (m), Adalgisa; Franco Corelli (t), Pollio; Piero de Palma (t), Flavio; Nicola Zaccaria (bs), Oroveso. Chorus and Orchestra of Teatro alla Scala, Tullio Serafin, cond.

- ANGEL 3615 C/L. Three LP. \$14.98.
- ANGEL S 3615 C/L. Three SD. \$17.98.

Last season, Maria Callas returned to La Scala. Now, via records, she returns to the role in which she scored her most impressive early triumphs: *Norma*. Many Callas has sung very little over the past year and a half, and her last recording—*Lucia and Gioconda*—did not arouse much confidence in her future vocal estate. Her period of relative inactivity does not appear to have been a period of study or retrenchment, however, for there has been no significant change in the Callas singing method, and the truth is that her voice sounds in very poor condition.

Of course, the Callas voice even in the worst conceivable condition is still a significant voice, capable of some startling things, and I will return to these aspects of her performance. But for those who are chiefly interested in her vocal situation, I must report that many of her middle and lower-middle tones are muffled; that the agonizing quaver which formerly affected only certain high tones is now consistently in evidence over the whole upper third of her register; that a goodly share of the high notes are, in addition, raw or white (with greater frequency than heretofore); that her ability to sustain long phrases seems lessened; that the vowel formation is increasingly peculiar; and that the entire voice is simply less "alive" than it formerly was.

Has she, then, become a poor *Norma*? No, of course not. She can still tear into a florid passage like "*Vanne, si—mi lascia, indegno*" with an accuracy and a fury unmatched among today's sopranos, and she can still force tears with her last-act supplications. Her scene with the children is, as formerly, terrifying and moving. It is simply that she cannot sing as well as she once could, particularly when the music lies high. Whether or not a transfer to mezzo roles, already

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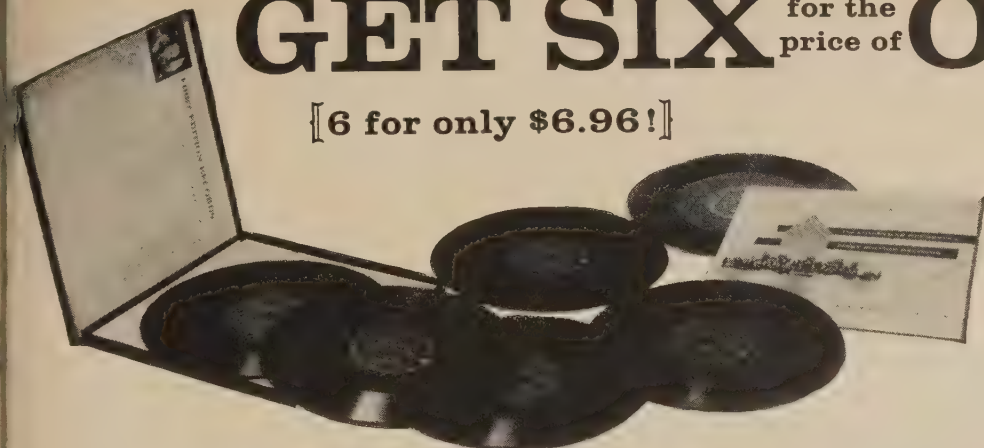
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Continued on page 82

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speculated upon by some, is the answer, I'm sure I don't know—straightening a few of the crooked spots in the technique might be a better one. It would seem, though, that her future in this type of role with this sort of singing is limited.

For the rest, this is actually a better-balanced production than Angel's previous *Norma*. The male side of the cast is much stronger. Franco Corelli does not infuse the music with much grace—which it ought to have, in addition to virility—and he mouths around in the first-act duet with Adalgisa in a most annoying fashion. Nonetheless, his voice is big, vibrant, and reasonably flexible; the only comparable Pollione I have heard (aside from some private recordings of Martinelli and Lauri-Volpi) is the lamented Gino Penno, who did the role rather well in some of the Milanov performances seven or eight years

back. Nicola Zaccaria's voice is solid and dark, if a bit closed-off at the top, and he brings considerable dignity to his part. In a way, Christa Ludwig fights a losing battle as Adalgisa, for her voice is not of the round, sumptuous, Italian variety, and can sound somewhat edgy. She uses her equipment extremely well, however, and her work is thoughtful and honestly felt.

There are times when one could ask for more impetus from Maestro Serafin—"Mira, O Norma" almost stands still, and the overture could do with more dash—but he and his orchestra make these wonderful melodies flow and sing, and the climaxes have a stirring surge. The chorus does excellent work. The recording features some of the best stereo I've yet heard from Angel, nicely spread and in excellent perspective. The sacred bronze is rather overpoweringly

audible, so that this occasionally sounds like an installment of "Terry and Pirates," but otherwise things are control.

Everyone should own a version *Norma*, for it is a beautiful and no work. If one is interested chiefly La Callas, then the older monophonic set is the one to buy; for a general high level of production, the present seems to me to have the edge. C.L.

BLOCH: *Schelomo*

†Schumann: *Concerto for Cello and Orchestra, in A minor, Op. 129*

Leonard Rose, cello; Philadelphia Orchestra, Eugene Ormandy, cond. (in the Bloch); New York Philharmonic, Leonard Bernstein, cond. (in the Schumann). ● COLUMBIA ML 5653. LP. \$4.98. ●● COLUMBIA MS 6253. SD. \$5.98.

Leonard Rose's earlier disc of *Schelomo* (with Mitropoulos) is still listed in the catalogue. It is beautifully played, but I have always found it rather too restrained and objective. This new version is slower, warmer, and richer in sound. It is, to my mind, an improvement over the older disc, but I still feel that Rose's phrases are a trifle short-spanned and angular, not quite rhapsodic enough for this impassioned music. The classic Fennemann-Stokowski edition has been withdrawn, but of the recordings still available I prefer the Neikrug-Stokowski (United Artists) and the Janigro-Rodriguez (Westminster).

Choice in the Schumann has centered on the fervently subjective but rather disjointed Casals, the eloquent romanticism of Fournier, the nimble classicism of the Gendron-Ansermet, and the lithic intensity of Starker and Giulini. The new version under review does not really increase the competition. Rose, of course, is a splendid instrumentalist, but his mannered phrasing and flashy emphasis on virtuosity here are quite incongruous with the shy, introspective feeling of this quasi-fantasia. In addition, the orchestral support by the New York forces sounds rather hefty and untidy.

Columbia has furnished brilliant sound, but the close microphoning of the solo instrument has given it a slightly stringy tone. H.G.

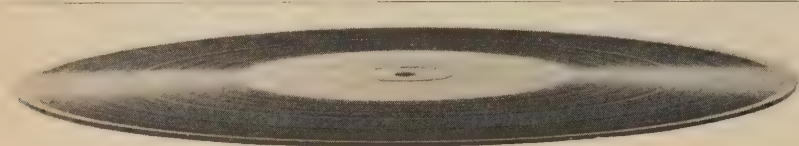
BOCCHERINI: *Symphony No. 2, in E flat*—See Mozart: *Symphony No. 29, in A, K. 201*.

BRAHMS: *Quartet for Piano and Strings, No. 1, in G minor, Op. 25*

Festival Quartet.

● RCA VICTOR LM 2473. LP. \$4.98. ●● RCA VICTOR LSC 2473. SD. \$5.98.

A high polish and tonal suavity are the chief characteristics of this performance of Brahms's gypsy-flavored Piano Quartet. These qualities are put forth at the expense of some animation, which is present only in the last movement. The music never drags, but would have benefited from more rhythmic incisiveness. The reproduction is natural and well balanced; in stereo the four instruments are nicely distributed. But a recording with equal sonic quality, performed with just as much polish and



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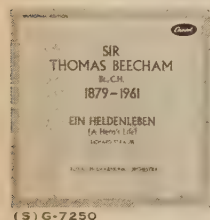
Here are two facets of the musical genius of the late Sir Thomas Beecham. In Richard Strauss' tone poem, "Ein Heldenleben," we hear the heroic majesty of the serious Beecham. It is a magnificent reading in superb sound, and his last major symphonic recording. The light, witty Beecham appears in the album "My Favourite Overtures," a delightful collection of Rossini, Mendelssohn, and Berlioz overtures performed in Sir Thomas' famous "lollipop" style.

Violinist Nathan Milstein has made a long awaited new stereo recording of the great Brahms Violin Concerto in D Major. Anatole Fistoulari conducts the Philharmonia Orchestra. This is Milstein's second recording of the Brahms for Capitol. The first has been considered one of the finest performances of all, by critics and public alike. We think the new recording surpasses the old. The sound is overwhelming, especially in stereo.

Leonard Pennario contributes a particularly fine recital of the 24 Chopin preludes. And very much in evidence is Pennario's mature understanding of the composer, the music, and the instrument. In every aspect, a highly rewarding album.

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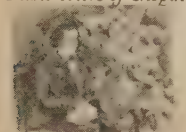


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PENNARIO
Piano colors of Chopin



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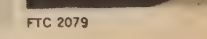
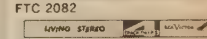
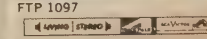
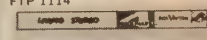
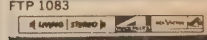
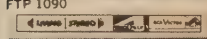
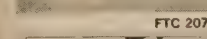
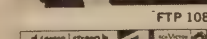
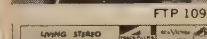
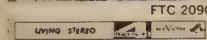
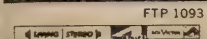
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Continued on page 84



considerably more verve, is the recent Deutsche Grammophon release by the Quartetto di Roma. P.A.

BRAHMS: Quintet for Clarinet and Strings, in B minor, Op. 115

David Oppenheim, clarinet; Budapest String Quartet.
 • COLUMBIA ML 5626. LP. \$4.98.
 • • COLUMBIA MS 6226. SD. \$5.98.

The success of the Brahms Clarinet Quintet depends largely upon the caliber of the clarinetist who performs it. Unfortunately, Oppenheim does not equal his performance in the recent recording of the Mozart Clarinet Quintet. Here his tone is edgy, his phrasing angular.

There is also something angular about the Budapest Quartet's interpretation, especially in the first two movements. And Columbia's engineers have produced a recording with a rather harsh sound. The collaboration of Reginald Kell and the Fine Arts Quartet for ConcertDisc is much happier. There is a smoother flow throughout, the ensemble is better balanced, the tone quality finer, and the reproduction more faithful. P.A.

BRAHMS: Symphony No. 2, in D, Op. 73

Pittsburgh Symphony Orchestra, William Steinberg, cond.
 • COMMAND CC 3311002. LP. \$4.98.

• • COMMAND CC 11002. SD. \$5.98.

For a feature review of this recording, see page 76.

BRUCH: Kol Nidrei, Op. 47—See Lalo: Concerto for Cello and Orchestra, in D minor.

CHOPIN: Concerto for Piano and Orchestra, No. 1, in E minor, Op. 11

†Liszt: Totentanz

Alexander Brailowsky, piano; Philadelphia Orchestra, Eugene Ormandy, cond.
 • COLUMBIA ML 5652. LP. \$4.98.
 • • COLUMBIA MS 6252. SD. \$5.98.

Brailowsky's performance of the Liszt "death dance" is immensely lively. The soloist obviously believes in the work fervently, and is highly successful in effectively communicating his feeling. Ormandy and his great orchestra also have a flair for this kind of pyrotechnical essay, and the tub-thumping excitement generated by the resulting collaboration really sets the old warhorse galloping.

The pianist attempts to ride roughshod over the technical demands made by the Chopin, but he is dismounted by them. His playing here, although not without geniality, is notable mostly for its determination and tenacity.

Ormandy keeps the opening tutti intact in the Concerto, and gives excellent support. Both versions are very well reproduced, but the stereo has a slightly rounder, three-dimensional effect. H.G.

DUKE: Sonata for Violin and Piano, in D; Etude for Violin and Bassoon; Souvenir de Venise (Sonata for Piano, No. 2); Parisian Suite

Vernon Duke, piano (in the Sonata); Natalia Ryschna, piano (in the Souvenir de Venise and Parisian Suite); Israel Baker, violin; Don Christlieb, fagott.
 • CONTEMPORARY M 6007. LP. \$4.98.
 • • CONTEMPORARY S 8007. SD. \$5.98.

There are some touches of charm in this music, but on the whole it is ultrabland, characterless, and uninteresting. The playing and recording are very good. A.F.

DVORAK: Concerto for Piano and Orchestra, in G minor, Op. 33

Frantisek Maxian, piano; Czech Philharmonic, Václav Talich, cond.
 • ARTIA ALP 179. LP. \$4.98.

Of the three recordings of this concerto, only Friedrich Wührer's Vox version, now withdrawn, presents the work in its original text. The other editions make use of the revision of the solo part by Professor Vilem Kurz, who felt that Dvořák's piano writing failed to make itself heard against the orchestration. According to Herbert Glass's informative sleeve notes for the present disc, the "enhanced" version is now regarded as standard in Prague. I have heard the Wührer recording and can testify that in spite of the octave doubling and other pianistic gaucheries (equally prevalent in Schubert's piano pieces, incidentally), the music can be heard clearly most of the time,

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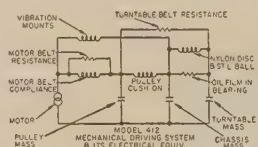
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Continued on page 86

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and I do not feel that Kurz's addition of pyrotechnics fully succeeds in accomplishing its intended goal. The introduction of a bravura element into Dvořák's writing gives it a mildly jarring note, and while Kurz has certainly made the piece sound more Lisztian, I feel that the original was every bit as listenable.

The present fine performance inevitably comes in for comparison with the Firkusny-Szell interpretation for Columbia. It seems to me that the difference between them lies in the approaches of the two conductors. Szell's is the more classical and orthodox. He sets a rather fast tempo at the beginning of the orchestral exposition and strictly maintains it. Firkusny enters into the scheme with delicious unobtrusiveness and considerable elegance. As a whole, this interpretation stresses the formal structural values of the music.

The late Václav Talich, on the other hand, is much freer in his handling of the score. His basic tempo is considerably slower, to begin with, and he is much more liberal about deviating from the original speed. The music, of course, sounds much more loosely organized when treated this way, but Talich's magnificent conductorial discipline is at all times purposeful and convincing. As a matter of fact, I find distinct advantages in his genial approach. For one thing, Talich secures a deeper, more burnished sonority from his strings than Szell does, and the more expansive handling of phrasing and rubato allows for more expressive orchestral solo playing. Maxian, who studied with Kurz (as did Firkusny), is a splendidly satisfying soloist. He is not the most subtle pianist in the world, but he is forthright, virile, and admirably lyrical.

The Artia recording originally appeared on the Supraphon label, about the same time that Firkusny's edition was released by Columbia. The Artia engineers have given the tape a new brilliance that scores over the more sedate Columbia sonics initially, but sensitive ears will eventually detect a bit of whistle in the high reaches of the orchestra: flutes, in particular, have a slightly puffy sound. Once this recorded characteristic has been compensated for, the reproduction is good. H.G.

DVORAK: *Slavonic Dances: Op. 46; Op. 72*

†Smetana: *The Bartered Bride: Overture; Polka; Furiant; Dance of the Comedians*

Czech Philharmonic Orchestra, Karel Sejna, cond. (in the Dvořák); Prague National Theatre Orchestra and Chorus, Zdenek Chalabala, cond. (in the Smetana).

● ARTIA 186/87. Two LP. \$4.98.
● ● ARTIA ALP S 186/87. Two SD. \$5.98.

The Czechs can usually be counted upon to perform the music of their compatriot Dvořák in a colorful and idiomatic fashion, and they do not disappoint here. I wish, however, that the real Dvořák expert, the late Václav Talich, had been at the helm to make a stereo edition of his definitive LP recording. Under Sejna's baton, the dances of Op. 72 occasionally become a trifle heavy-footed. Otherwise, the playing is excellent, the stereo sound big, bright, and well distributed.

The *Bartered Bride* excerpts were taken from Artia's complete recording of the opera and thus include a chorus in the Polka. The playing is not as precise here, especially in the fast-moving string passages of the Overture, though the sound is of a caliber equal to that in the *Slavonic Dances*. P.A.

DVORAK: *Slavonic Dances, Op. 46, Nos. 1-8; Op. 72, Nos. 1, 2, 5, and 7*

Vienna State Opera Orchestra, Mario Rossi, cond.

● VANGUARD SRV 121. LP. \$1.98.
● ● VANGUARD SRV 121 SD. SD. \$2.98.

Some of the best current sonic bargains may be found among Vanguard's so-called demonstration discs. The highest standards of reproduction are maintained, and the musical performances make absolutely no concessions to the low prices. The present release is an excellent case in point. Here on one record are twelve of the sixteen *Slavonic Dances*, interpreted with a great deal of spirit and polish by a first-rate conductor and orchestra. My only complaint—and it is a slight one—is that No. 6 of Op. 46 is a bit too fast. The recorded sound is a model of clarity, with especially fine de-



finition in the percussion instruments, which emerge with a refreshing ping. What's more, the beautifully spacious mono version seems almost as realistically spread as its stereo counterpart. P.A.

FRANCAIX: *Quintet for Winds*—See Taffanel: *Quintet for Winds*.

HANDEL: *L'Allegro ed Il Penseroso*

Elizabeth Harwood, Elsie Morison, Jacqueline Delman, sopranos; Helen Watts, contralto; Peter Pears, tenor; Hervey Alan, bass; St. Anthony Singers; Philomusica of London, David Willcocks, cond.

● OISEAU-LYRE OL 50195/96. Two LP. \$9.96.

● ● OISEAU-LYRE SOL 60025/26. Two SD. \$11.96.

Thanks mostly to records, we are becoming acquainted with a side of Handel that has remained hidden from the musical public since his time. The public "image" of the Handelian oratorio involves monumental choruses, dramatic contrasts, powerful fugues. These things exist, of course, in the few oratorios in addition to *Messiah* that achieve performance. But in some of the other oratorios Handel eschews weighty Biblical subjects and instead uses secular librettos that have high literary quality and either no dramatic continuity at all or a story-line that makes few demands on his skill as a composer for the the-

ter. This scaffolding he drapes with some of his loveliest ideas, with airy choruses, with arias that do not attempt to probe depths of character but are content with the creation of sheer beauty or its own sake. To this group—whether they be properly called oratorios or odes or serenatas or pastorals or masques—belong *Acis and Galatea* and *Semele* and especially *L'Allegro ed Il Penseroso*.

L'Allegro ed Il Penseroso stays on a high plane almost throughout (the weaker third part, *Il Moderato*, is omitted here, as it was by Handel himself after the earliest performances). The chorus is used sparingly and with a light hand (there are never more than four parts), and the only choral fugue in the work, "There pleasures, Melancholy, live," is a gravely beautiful one. The arias, interspersed with expressive accompanied recitatives, are varied in style and mood; there is an unusually large proportion of fine ones among them.

Neither Elsie Morison nor Jacqueline Delman is impressive in her first number, but both singers soon warm up. Miss Morison remains a bit uneven but does a particularly fine job with the florid line of "Straight mine eye hath caught new pleasures" and with the pathetic "And ever, against eating cares." Miss Delman sings "Sweet bird" with striking accuracy and skill, finishing it off in a blaze of bravura. Elizabeth Harwood's voice has a wide range and a pleasant quality. Helen Watts does her single recitative and air, not the most interesting numbers in the work, very well, and Hervey Alan handles competently the little allotted to a solo bass. The intelligence and musicality of Peter Pears go far to overcome rather ordinary vocal equipment and an unimpressive technique. David Willcocks leads forces of authentic size and constitution in a lively performance. He is aided by a score in which some of Handel's own procedures are taken into account, including, for example, an unpublished (and effective) carillon part for "Or let the merry bells." Save for a rather sharp edge on the violin tone in "Mirth, admit me of thy crew," the sound is first-rate throughout.

This version includes a soprano air ("Far from all resort of mirth") and the sole alto recitative and air, which were omitted from the excellent Decca set, but omits the elaborate air for soprano and obbligato cello, "But O, sad virgin," included by Decca. Except in editorial matters—to cite another instance, in a space left for improvisation on the organ in "There let the pealing organ blow" Thurston Dart here plays an unpublished fugue by Handel on the same subject—there seems to be no clear-cut superiority of one set over the other. N.B.

HANDEL: *Sonatas for Two Oboes and Figured Bass: No. 2, in D minor; No. 3, in B flat; No. 4, in F; No. 6, in D*

Melvin Kaplan, Ronald Roseman, oboes; Morris Newman, bassoon; Albert Fuller, harpsichord.

• WASHINGTON WR 420. LP. \$4.98.

According to Chrysander, the set of six sonatas to which these four belong was written by Handel at the age of eleven. Maybe so, but one would need more

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Continued on page 20

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
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HANDEL: *Water Music*

Břno State Philharmonic Orchestra,
Janos Ferencsik, cond.
• PARLIAMENT PLP 146. LP. \$1.98.

The complete suite, in the order printed in the Chrysander edition of the collected works of Handel and with the instrumentation indicated there, is offered here by a Czech orchestra. To judge by this disc, it is a good, solid band, flexible and precise, and even the trumpets and horns toss off their difficult parts accurately and on pitch. Some of the slow movements, it seems to me, could stand a broader treatment, but on the whole this is a creditable job. Aside from a bit of distortion at the middle of the second side, the sound is clear and round. This performance does not have the imaginative scholarship of Thurston Dart's (Oiseau-Lyre) or the beautiful sheen of Lehmann's (Archive), but it is a good buy for the price. N.B.

HAYDN: *Sonatas for Piano: No. 21, in C; No. 22, in F; No. 36, in C sharp minor; No. 50, in C*

Artur Balsam, piano.
• WASHINGTON WR 432. LP. \$4.98.

When an entire category of music suffers from neglect (and this is the sad, but true state of affairs concerning the Haydn keyboard sonatas), the chaos surrounding the identification of the single works within the group is often awesome. Washington has left no stone unturned with the present release, for it has given us the chronological numbers (printed above), the opus listings, and the scatterbrained, but familiar, Peters sequence for these works. They have also furnished a thematic index, and this last may prove the best aid of all.

Nos. 21 and 22 are genial, salon-type works, but the two later sonatas are conceived on more monumental scale. This is especially true of the C sharp minor, with a first movement of a stormy, Beethovenesque nature. The last section of the later C major is also laden with sharp-witted humor and quirky harmonic twists. The more of these remarkable pieces I hear, the more I am impressed by the similarity of Haydn's keyboard style with that of his string quartets. Neither Mozart nor Beethoven wrote for the piano with such a marked four-part emphasis.

Balsam plays the music with craft and subtlety. He always makes the piano sing, and his attention to voice spacing is that of a master. If any reservation is made, it would have to do with the intimate, scaled-down climaxes that the pianist favors. A more sharply delineated contour might be in order for some of Haydn's bigger moments, and also a stronger rhythmic pulse. The pianist is given beautifully crisp reproduction, notably attractive in tonal hue.

This is, incidentally, the third volume in a promised release of the complete Haydn keyboard sonatas (there are more than fifty). The annotations by Dr. William B. Ober are scholarly and interesting. H.G.

HAYDN: *Trio for Piano and Strings, in C, Hoboken XV, 27*—See Mozart: *Trios for Piano and Strings: No. 5, in C, K. 548; No. 6, in G, K. 564.*

HOVHANESS: *Magnificat*—See Wen-chung, Chou: *All in the Spring Wind.*

JANACEK: *Concertino for Piano and Chamber Orchestra; Capriccio for Piano and Chamber Orchestra*

Josef Palanicek, piano; Chamber Orchestra.
• MK-ARTIA 1559. LP. \$5.98.

Like many of the later works of Janáček, these two pieces are remarkable for their thoroughly offbeat character. This is not the *bizarrie* of an unfamiliar idiom; but everything here is odd, unexpected, unpredictable. The music is therefore difficult for a critic to write about. One can indicate something of the unusual nature of the *Capriccio*, however, by pointing out its scoring: piano left hand, flute interchanging with piccolo, three trumpets, three trombones, and tuba. All manner of grotesque and fantastic sonorities grow out of this combination, but the essential substance. I am pained to relate, seems to me thoroughly second-rate.

The Concertino employs a normal ensemble—piano two hands, two violins, viola, clarinet, horn, bassoon. The whole piece is sunny, tuneful, but queer: nobody else in history would have built a second movement largely around a dialogue in sustained trills between the piano and the clarinet.

The performance is very good and so is the recording. A.F.

LALO: *Concerto for Cello and Orchestra, in D minor*

†Saint-Saëns: *Concerto for Cello and Orchestra, No. 1, in A minor, Op. 33*

†Bruch: *Kol Nidrei, Op. 47*

Pierre Fournier, cello; Lamoureux Orchestra, Jean Martinon, cond.

• DEUTSCHE GRAMMOPHON LPM 18669. LP. \$5.98.

• DEUTSCHE GRAMMOPHON SLPM 138669. SD. \$6.98.

When compared to some of the giants of the piano or violin concerto literature, these three romantic works for cello and orchestra seem musically rather insignificant. But as the meager cello literature goes, each occupies a fairly important place in the repertoire, and Fournier does his best to give each as much musical stature as possible. Although this attempt causes him to appear somewhat ponderous in the opening movement of the Lalo, elsewhere his interpretations are the epitome of elegance. His refined approach works wonders with the Saint-Saëns Con-

Continued on page 92

HIGH FIDELITY MAGAZINE

Herbert Kupferberg,
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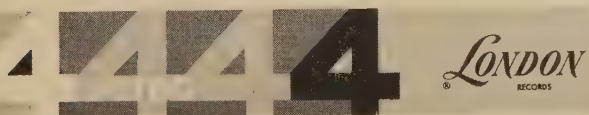
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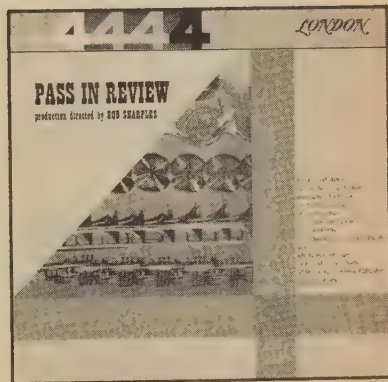
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certo, and the Bruch *Kol Nidrei* sounds good too, though it might have benefited from more Hebraic intensity. Martinon is in perfect rapport with the soloist at all times, pointing up little orchestral phrases to enliven the music.

Unhappily, Deutsche Grammophon's engineers were below par at this recording session. While the orchestra seems sufficiently bright in most spots, there is a sonic veil over the cello from beginning to end, as if all the highs had been chopped off. This shortcoming is to be noted in both the mono and stereo versions. P.A.

LISZT: *Hungarian Coronation Mass*

Irén Szecsödy, soprano; Magda Tiszay, contralto; Józef Simándy, tenor; András

Faragó, bass. Choir and Orchestra of the Budapest Coronation Cathedral, János Ferencsik, cond.

• DEUTSCHE GRAMMOPHON LPM 18668. LP. \$5.98.

• DEUTSCHE GRAMMOPHON SLP 138668. SD. \$6.98.

The major portion of this Mass was composed by Liszt in 1866-67 for the coronation of the Emperor Franz Joseph and the Empress Elisabeth as King and Queen of Hungary. The Offertorium was added in 1867 after the other sections of the Mass were completed, and the Gradual (by far the most completely achieved section) wasn't written until 1869. As for the Credo, that was lifted *in toto* from the *Messe Royale* of one Henry du Pont (1610-84). This section is in strict unison of Gregorian

chant, with a unison organ part added by Liszt.

While the Mass has a certain historical interest and one is grateful for the opportunity of hearing it, it is, on the whole, a disappointing work. There are many, many inspired details, but inspired details are not sufficient in themselves to make a masterpiece. The essential process of development, repetition, and revision seems never to have taken place here. The orchestration is static and unadventurous (surprising because Liszt is usually a master in this realm), there is no sense of direction, and, in fact, much of the music is little more than a series of triads. Perhaps the fact that the Mass was a juxtaposition of isolated parts partially accounts for its lack of unified style, but the lack, blatantly obvious, is a serious one. Furthermore, the work borrows so much from other composers' styles that it comes almost a collection of musical quotations. There are examples of Wagnerian chromaticism and Schubertian nostalgia, and Liszt's scoring of the Benedictus for solo violin makes one suspect that he was trying to write a sequel to the Beethoven *Missa Solemnis*.

This Benedictus, in fact, offers a classic example illustrating the absence of centralized thought which mars the opus as a whole. The violin solo begins entwined around an A major tonic chord which evolves into an A-C sharp-F sharp tonality a few measures later. So far so good, for this latter combination creates the sense that something of importance is imminent. The composer clearly realizes that he has set a goal in motion, and he hangs on to that chord for dear life. Unfortunately it becomes evident that inspiration fails Liszt that day and he finally resorts to the same old embroidery on indifferent chords. The letdown is tremendous.

Although Irén Szecsödy, the soprano, is merely adequate, she sounds superlative in comparison with a contralto who emits gummy, uncentered tones marred by a dismal wobble. The tenor has pleasant, rather baritone quality, but is prone to bawling in the worst Italian operatic tradition. The less exacting bass part is well handled by Faragó while chorus and orchestra are highly competent. The performance, in general, is a faithful presentation of the music. The recording was done in the St. Matthias Church, Budapest, which was the site of the initial performance. The full, resonant sound enjoys an even greater spread in stereo, but the mono edition is also well engineered. H.C.

LISZT: *Totentanz*—See Chopin *Concerto for Piano and Orchestra No. 1, in E minor, Op. 11.*

MONTEVERDI: *Il Combattimento di Tancredi e Clorinda*; *Ballo in onore dell'Imperatore Ferdinando*; *Amor che deggio far?*

Emma Tegani (s), Clorinda: Claudio Carbi (ms), Narrator; Alfredo Nobili (t), Tancredi.

Complesso Monteverdiano di Milano; Alberto Soresino, cembalo (in *Il Combattimento*); I Madrigalisti Milanesi; Renato Fatt, cond. (in the *Ballo in onore dell'Imperatore Ferdinando*).

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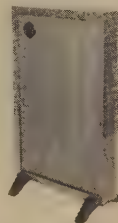
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their return to the catalogue, since neither the Period nor Cetra production of *Il Combattimento* is by any means universally available. (For that matter, neither of them boasts any clear-cut superiority over the present version.) *Il Combattimento* is a moving, structurally brilliant work, and deserves the attention of topflight artists and technicians. Until it receives such treatment, however, one may note that Carbi, a lightweight soloist, negotiates the Narrator's music with reasonable success, and that Teganini and Nobile, who really have little to do, at least in the frame. The madrigal *Il Ballo*, though, suffer from the chorus's imprecise attacks and insecure intonation. The sound (this recording goes back a good ten years) is dry and hollow; occasionally there are pitch variations which sound as if they are due to uneven tape speed; Vox might not to apply an "Ultra High Fidelity" tag to the release. Complete lyrics and translations are provided. C.L.O.

MOZART: Concertos for Piano and Orchestra: No. 16, in D, K. 451; No. 17, in G, K. 453; No. 18, in B flat, K. 456; No. 19, in F, K. 459; No. 20, in D minor, K. 466; No. 21, in C, K. 467

Walter Klien (in No. 16), Ingrid Haebler (in Nos. 17-20), Maria Tipo (in No. 18), piano; Pro Musica, Vienna (in Nos. 18-21), Bamberger Symphoniker (in No. 17); Paul Angerer (in No. 16), Heinrich Hollreiser (in Nos. 17, 18), Karl Melles (in Nos. 19, 20), Jonel Persu (in No. 21), conds. Vox VBX 111. Three LP. \$7.95.

Volume 2 in Vox's series of Mozart piano concertos, issued as Vox Boxes, these issues have all been reviewed in these pages, with one exception. The one new issue is K. 451, a fine work that has been unaccountably neglected. There is only one other recording of it in the current catalogues, but that one is a beauty by Serkin. Walter Klien plays it in a spirited fashion and with considerable elegance, the "Pro Musica Orchestra" (in previous incarnations the "Vienna Symphony Orchestra") turns in a good performance, and the balances are good. Miss Haebler's work is variable: it is not much more than acceptable in K. 453 and 456, and very good in K. 459 and 466, though not all, of K. 466. In K. 453 she uses an instrument that has the tone of an early-nineteenth-century piano. Miss Tipo's reading of K. 467 is the least impressive of the lot. The quality of the sound ranges from rather coarse in K. 451 and 456 to realistic in 459 and 466. All in all, not a bad buy for the money; but there are surely better recorded versions of each of these great works. N.B.

MOZART: Divertimentos: in F, K. 247; in D, K. 251

English Chamber Orchestra, Colin Davis, cond.

• OISEAU-LYRE OL 50198. LP. \$4.98.
• OISEAU-LYRE SOL 60029. SD. \$5.98.

Both these works come from the summer of 1776 and were written for Salzburg festivities. I find the earlier one more pleasing, but each exemplifies Mozart's ability to hold the listener even when the

composer is supposed to be offering no more than attractive small talk. Neither, however, is in the class of the great Divertimento in B flat, K. 287, which sustains the most demanding expectations of the concert hall.

Davis' performances are fluent and genteel, in the familiar traditions of British Mozart playing, without possessing any particular distinction apart from their refinement. The recording is much the same, although the string tone seems somewhat better in K. 247. R.C.M.

MOZART: Symphonies: No. 25, in G minor, K. 183; No. 36, in C, K. 425 ("Linz")

Pro Musica Orchestra, Otto Klemperer, cond.

• Vox PL 11820. LP. \$4.98.

A reissue of old recordings, this disc represents neither Klemperer nor the Vox engineers at their best. The fast movements are rather breathless and lacking in grace and finesse, and the sound in tutti is coarse. The Angel recording of K. 183 by Klemperer is superior to this one. There are several better versions of the *Linz*, especially that by Bruno Walter on Columbia. On the review disc the labels were interchanged. N.B.

MOZART: Symphony No. 29, in A, K. 201

†Boccherini: *Symphony No. 2, in E flat*

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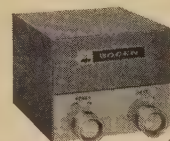
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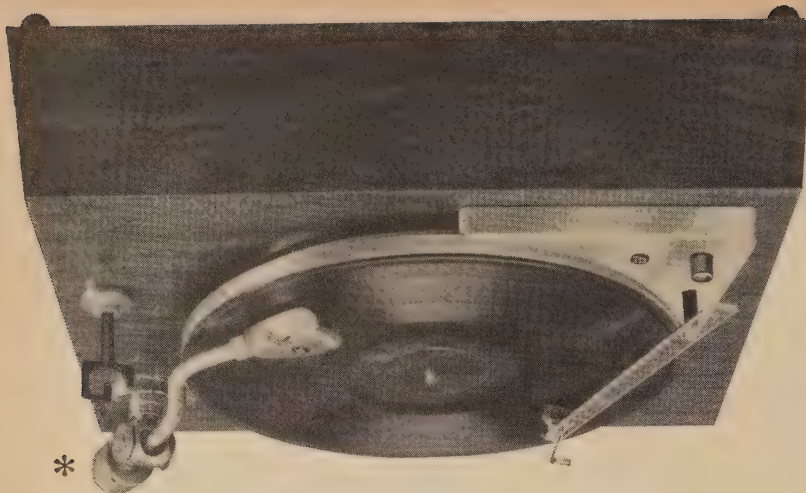
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Moscow Chamber Orchestra, Rud Barshai, cond.

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- • ARTIA ALPS 185. SD. \$5.98.

This is my first encounter with Sov stereo, and I am pleased to find that good. Channel balance is excellent, and there's a nice sense of depth and direction. I wish the microphones had been a little closer to the ensemble, thus providing a greater sense of presence, but the results are pleasing nonetheless. Now we now have *Eugen Onegin* from the Bolshoi?

Both performances (the Boccherini seems to be a recorded debut for the work) are typical Slavic statements of eighteenth-century music, stressing melody and breadth of phrase over the gaudy style. By no means unattractive, they require a sympathetic audience—these are recordings to audition before purchasing. There is no other stereo version of the Mozart symphony, which is surprising when you find how it blows in two-channel form. Part of the credit, naturally, must go to the excellent Moscow players, who also make Boccherini's formal designs appear rather more significant than I suspect they really are. R.C.M.

MOZART: Symphonies: No. 35, in D, K. 385 ("Haffner"); No. 41 in C, K. 551 ("Jupiter")

Columbia Symphony Orchestra, Bruno Walter, cond.

- COLUMBIA ML 5655. LP. \$4.98.
- • COLUMBIA MS 6255. SD. \$5.98.

This is the work of a gracious old gentleman who has been playing this music for years and no longer hesitates to show us how much he loves it. The performances are relaxed and unhurried, and no one fears to stop for a moment to appreciate a really lovely piece of writing. Since music such as this is always better than it can be played, to quote again the Schnabel dictum, there is no reason why Walter should not give us statements as personal and deeply felt as these. If you want tight, dramatic performances, however, you must go elsewhere.

The recorded sound of the upper register of the violins is rather coarse, but matters can be improved by a little judicious application of tone controls. R.C.M.

MOZART: Trios for Piano and Strings: No. 5, in C, K. 548; No. 6, in G, K. 564

†Haydn: *Trio for Piano and Strings, in C, Hoboken XV, 27*

Albeneri Trio.

- MUSIC GUILD M 10. LP. \$4.12 to members; \$5.50 to nonmembers.
- • MUSIC GUILD S 10. SD. \$4.87 to members; \$6.50 to nonmembers.

In these piano trios Mozart does not deal with profound ideas; he is supplying material for one of the most civilized and gratifying of social pleasures, the making of chamber music together. Since he is Mozart, the material and the workmanship are of the highest quality, and the compositions make engrossing listening. The performances are sensitive and urbane. The piano seems a shade too loud in the Mozart and even louder in

Haydn, where the other instruments have less important roles. In the second movement of K. 548 there were defective grooves on the review disc. N.B.

MOZART: Vocal Music

Motet: Exsultate, jubilate, K. 165. Il re pastore: L'amerò, sarò costante. Idomeneo: O Smania; d'Oreste, d'Aiace. Nella mia fiamma, addio; Resta o cara, K. 528. A questo seno, deh vieni; Or che il cielo a me, K. 374. Nehmt meinen Dank, K. 383.

Eleanor Steber, soprano; Symphony of the Air, Robert Lawrence, cond.

• ST/AND SLP 7406. SD. \$4.98.

• ST/AND SLS 7406. SD. \$5.98.

Mozart has always been one of Miss Steber's long suits, and she can still create a strong impression with her singing of the composer's music. This is especially true in the big concert arias, where her authoritative style and temperament count for a great deal. My primary objection to the performances on the present disc is that they almost never seem to relax; she is able to bring some repose to the Andante of the Motet, but most of the time she seems to be driving herself rather heavily through the music. The sense of effort all but cancels out her excellent intentions in the beautiful *te pastore* aria, and often makes for a spread tone with poor vowel definition.

All the same, she does contrive to negotiate everything fairly accurately, and she rises to an imposing performance of Elettra's impossible aria from *Idomeneo*. *Nehmt meinen Dank* is also nicely done, though I would prefer a slightly lighter one in this piece. The accompaniments and sound are of fair quality. C.L.O.

MUSSORGSKY: Pictures at an Exhibition (orch. Ravel)

Orchestre de la Société des Concerts du Conservatoire de Paris, Andre Vandervort, cond.

• COMMAND CC 3311003. LP. \$4.98.

• COMMAND CC 11003. SD. \$5.98.

It is Ravel who dominates here. The recording is technically admirable, but record collectors reared on Koussevitzky, Rodzinski, and other conductors who needed the Slavic elements of the score will find this version somewhat wanting. If you're first of all a sound fancier, you'll fancy this. If it's Mussorgsky you're after, listen first to make sure this gives you an acceptable blend of vodka and vermouth. R.C.M.

PRAETORIUS: Dances from "Terpsichore" (6)—See Schein: Suites from "Banchetto Musicale" (3).

PROKOFIEV: Symphony No. 5, Op. 100

U.S.S.R. Radio Symphony Orchestra, Leopold Stokowski, cond.

• MK-ARTIA 1551. LP. \$5.98.

Unless I am very badly mistaken, this record has the interesting distinction of being the first ever released in this country to be made by a Soviet orchestra under an American conductor. That, unfortunately, is the only distinction it pos-

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resses. The interpretation is a lackluster affair and so is the recording. A.F.

RAVEL: *Daphnis et Chloë: Suite No. 2; Miroirs: No. 4, Alborada del gracioso; La Valse*

Chorus (in the Suite). Orchestre de Concerts Colonne, Pierre Dervaux, cond.

• COMMAND CC 3311005. LP. \$4.98
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RAVEL: *Daphnis et Chloë*

New England Conservatory Choir
 Boston Symphony Orchestra, Charles Munch, cond.

• RCA VICTOR LPM 2568. LP. \$4.98
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Since by the time this appears in print visitors to fall high-fidelity shows will probably already have been bowled over by the scintillant power of Command's Ravelian spectacular, I need only say that it does indeed represent the latest *ne plus ultra* in sensational technology and add that it proves anew the phenomenal dynamic and frequency range, as well as signal-to-noise ratio, capabilities of 35-mm magnetic film medium for original masters (first explored, although the present notes neglect to mention this fact, by Everest several years ago). Furthermore this recording's boldly vibrant *Alborado*, cynically sensual *Valse*, and shatteringly brilliant *Daphnis* Suite No. 2 (admirably including the relatively brief but vital choral parts) delineate every detail of the scores in crystalline microscopic detail. What it does *not* do is to suggest the poetic sensibility which is as essential to this music as its kaleidoscopic coloring and stupefying dramatic impact, or to provide an experience that is at all akin to normal well-back-in-the-hall concert audition. Here we are thrown right into the heart of an orchestral blast furnace and consumed by its incandescence.

Music, rather than sensation, lovers will find a restorative in retiring from this blinding glare to the hidden recesses of a Mediterranean grotto, shimmering with cool wave-reflected radiance only. Munch's earlier version of the complete *Daphnis et Chloë* ballet appeared in SD form only just over a year ago, but it was recorded at least as early as 1955 with more marked separation and solo-instrument spotlighting than is considered desirable today. The present seamlessly spun sonic fabric is no less brilliantly but more subtly interwoven; the sweeter color nuances of the voices—as well as of solo woodwinds—are better integrated into the over-all texture; and the dynamic range has been expanded (if not quite as fabulously as in the Command spectacular) to encompass some of the most ethereal pianissimos on record. (These unfortunately also come dangerously close to the surface-noise threshold, especially in the SD version, yet despite that occasional handicap, and lovely as the work is in monophony, it is only in stereo that its combined sonic delicacy and sumptuousness can be fully appreciated.) Munch's reading itself has similarly ripened. Some of its previously impassioned tension has been relaxed, to be sure, but the gain in refinement, restraint, and poignancy

Continued on page 98

by Robert C. Marsh



BEETHOVEN

THE FRONTIER between the serious and popular idioms seems at times to be guarded by music's Maginot Line, yet on either side there are landmarks so prominent that they become part of everyone's common experience. The opening theme of the Beethoven Fifth Symphony and the chorus of *I've Got Rhythm* have both achieved the sort of social penetration possible only to works that epitomize a genre. Beethoven is the serious composer most likely to have something to say to everyone. This quality of universality can be sensed on the most superficial acquaintance, and it grows with familiarity. Beethoven's finest pages continue to increase in significance long after they have been fixed in the memory—as exacting a test as any work of the imagination can be expected to pass.

With more than 200 stereo discs of Beethoven's music to choose from, it becomes necessary to decide between two possible approaches to building your stereo library. Both are valid and offer obvious attractions. The first approach is to collect basic repertory—the symphonies, concertos, and overtures—before proceeding to the works less widely known. The alternate course, based on the assumption that radio and concerts offer adequate opportunities for hearing the standard literature, is to choose music that is not performed with such frequency. If you take the first approach, you will probably first buy some or all of the symphonies. If you take the second, your initial purchase will more likely be a volume of string quartets or sonatas.

Let's follow the second approach and see where it leads. I would start with the string quartets from the composer's middle period. These works represent Beethoven with his great powers thoroughly at his command and provide an extraordinary range of content, from the agonized slow movement of the Opus 59, No. 3 to the frothy, Rossini-like finale of Opus 95. There are two excellent stereo versions of this music, by the Budapest Quartet (Columbia M4S 616) and by the Amadeus Quartet (Deutsche Grammophon 138534/6).

The next logical move would be to explore the violin and cello sonatas and the rich piano literature. Wolfgang Schneiderhan and Carl Seemann have recorded the sonatas for violin and piano complete with very satisfactory results all told. You couldn't do better than to start off with the *Kreutzer* Sonata, coupled with the lyrical *Spring* Sonata (Deutsche Grammophon 138620).

No one after Bach had greater feeling for the possibilities of the cello than did Beethoven, who composed five sonatas for cello and piano in addition to several attractive sets of variations. Pierre Fournier and Friedrich Gulda have recorded this music *in toto*. I would begin with the final two sonatas of Opus 102, works that reflect the depth of musical thought characteristic of Beethoven's later years (Deutsche Grammophon 138082/3).

We don't have as many outstanding stereo editions of the piano sonatas as we might wish, but they will be coming along. Andor Foldes has recorded an interesting group—Sonatas 19, 24, 28, and 30 (Deutsche Grammophon 138643). The great and powerful *Waldstein* and *Appassionata* sonatas are available from Wilhelm Backhaus (London CS 6161). The *Appassionata* is also part of a Wilhelm Kempff collection (Deutsche Grammophon 136227), which includes the *Pathétique* and *Moonlight* sonatas. Finest of all is Hans Richter-Haaser's edition of the last two sonatas, Nos. 31 and 32, in which

Beethoven's keyboard writing is carried to the summit of expression and intensity (Angel S 35749).

At this point some Beethoven byways ought to be explored. A charming, if lightweight, work is the wind sextet, which is enchantingly performed by the New York Woodwind Ensemble (Counterpoint 559). Another, one of the favorites of Beethoven's contemporaries, is the Opus 20 Septet, well played by the Melos Ensemble of London (Oiseau-Lyre 60015). On a different plane entirely is the majestic Great Fugue of the Opus 132 quartet (later given independent listing as Opus 133), heard to good advantage in orchestral form as conducted by Ansermet (London CS 6159).

If you decide to start with the familiar Beethoven repertory, you will discover that there are complete editions of the symphonies in stereo as conducted by Ernest Ansermet, Otto Klemperer, Josef Krips, and Bruno Walter, as well as excellent performances of individual symphonies by conductors who have yet to go the full course. As things stand, I would avoid acquiring a "packaged" complete edition unless I had a very special regard for the conductor responsible.

One pleasing way to assemble the series is to start with the joyous Monteux recording of the First Symphony (RCA Victor LSC 2491). There are several fine versions of the Second, but my affection remains with Beecham's imaginative interpretation (despite some technical shortcomings); and the fill-up on the second side is the attractive incidental music from *The Ruins of Athens* (Angel S 35509). Klemperer's *Eroica* has plenty of stereo competition, but the granitelike strength of his performance ensures its continuing interest (Angel S 35853). No one surpasses Ansermet in the lyric No. 4 (London CS 6070), and his Fifth continues to have much to recommend it (London CS 6037). Walter's *Pastoral* (Columbia MS 6012) is a classic achievement. The Seventh is played too much these days; Ansermet's *triple sec* performance (London CS 6183) avoids the pitfalls of overstatement. We have an Eighth from Monteux and the Vienna Philharmonic dancing on the reverse side of the First. A completely satisfactory version of the Ninth is yet to appear. Klemperer's reverent view of the score is available in early but genuine stereo, with Birgit Nilsson's singing in the incidental music to *Egmont* as a bonus (Angel S 3577B). The Schüchter version (Stereo Fidelity 202) is another good buy.

There is a fine packaged set of the piano concertos, the edition by Wilhelm Backhaus and the Vienna Philharmonic under Schmidt-Isserstedt (London CSA 2401). The best account of the violin concerto comes to us from two Americans, Isaac Stern and Leonard Bernstein (Columbia MS 6093). We lack a really fine collection of Beethoven overtures. There is a reasonably good one by Jochum and the Concertgebouw (Epic BC 1128), and the most popular of the overtures are included with the *Battle Symphony* in the Dorati performance (Mercury 9000).

There is a stereo version of the great *Missa Solemnis* (by Karajan), but it must be taken with reservations. A better choice is the earlier Mass in C, beautifully sung in a Beecham performance (Capitol SG 7168). We still are waiting for a stereo version of Beethoven's solitary opera, *Fidelio*, and we can look forward to the forthcoming Budapest volume of the late quartets—music which, for many of us, summarizes Beethoven's artistic achievement.



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(as well as in sheerly aural polychromaticism and plasticity) enhances immeasurably the magic of Ravel's masterpieces—of which the concert suite's high lights disclose only a fraction. R.D.D.

RIMSKY-KORSAKOV: Capriccio espagnol, Op. 34

†Tchaikovsky: *Capriccio italien, Op. 45*

Orchestre de la Société des Concerts du Conservatoire de Paris, Andre Vandenoot, cond. (in the Rimsky-Korsakov); Orchestre des Concerts Colonne, Pierre Dervaux, cond. (in the Tchaikovsky).

• COMMAND CC 3311004. LP. \$4.98.

• • COMMAND CC 11004. SD. \$5.98.

Spectacularly fine stereo, with excellent separation, firm bass registration, presence, compactness, and lack of distortion. And, needless to say, since fifteen microphones were used in the pickup, there are many wonderful instrumental close-ups. In view of this engineering triumph, it is perhaps unkind to note that the ragged, lackluster playing of the two orchestras is just so much excess baggage in these musical travelogues. Dervaux's tepid beat, in addition, gives his performance real engine trouble, and he seems unable to progress much farther than Paris. H.G.

RIMSKY-KORSAKOV: The Snow Maiden: Suite. Tale of Tsar Saltan, Op. 57: Suite

U.S.S.R. Radio Symphony Orchestra, Alexander Gauk, cond. (in *The Snow Maiden*); Nicolai Golovanov, cond. (in *Tale of Tsar Saltan*)

• MK-ARTIA 1529. LP. \$5.98.

I do not know how much this record sells for in the U.S.S.R., but eleven-and-a-half minutes of music on a twelve-inch LP side (which is exactly the length of the *Snow Maiden* suite) is decidedly dubious value for nearly \$6.00. Moreover, the disc produces a sound which is best described as "moderately wretched."

The performances are lively and idiomatic. This is the only *Snow Maiden* Suite currently available. The *Tsar Saltan*, however, faces formidable competition from the Kletski and Dobrowen editions on Angel, both of which are far better recorded. My own preference is for the Dobrowen, which has the most refinement and subtlety. H.G.

SAINT-SAENS: Concerto for Cello and Orchestra, No. 1, in A minor, Op. 33—See Lalo: Concerto for Cello and Orchestra, in D minor.

SCHEIN: Suites from "Banchetto Musicale" (3)

†Praetorius: *Dances from Terpsichore" (6)*

†Widmann: *Dances and Galliards from "Musikalischer Tugendspiel"*

Collegium Terpsichore.

• ARCHIVE ARC 3153. LP. \$5.98.

• • ARCHIVE ARC 73153. SD. \$6.98.

These three sets of instrumental pieces from German collections give a fascinating glimpse into the world of dance and entertainment music in the first

HIGH FIDELITY MAGAZINE

decade or two of the seventeenth century. They were originally published in four or five parts, to be played by any available instrumental combination that could perform those parts. Here they are done by various sizes of recorders, viols, and lutes, to which are added a harpsichord or a regal and, in some of the dances, percussion instruments. The instrumentation is so varied and colorful, and the performers' conception of the pieces so lively, that considerations of historical interest and quaintness recede before the sheer entertainment value of the music. Excellent sound in both versions. N.B.

SCHOENBERG: *Two Piano Pieces, Op. 33; Suite for Piano, Op. 25*—See Stravinsky: *Serenade in A; Sonata*.

SCHUBERT: *Quintet for Piano and Strings, in A, Op. 114 ("The Trout")*

Artur Schnabel, piano; Claude Hobday, double bass; Members of the Pro Arte Quartet.

• ANGEL COLH 40. LP. \$5.98.

For a feature review of this recording, see page 75.

SCHUBERT: *Sonata for Piano, No. 17, in D, Op. 53*

Emil Gilels, piano.

• RCA VICTOR LM 2493. LP. \$4.98.

• • RCA VICTOR LSC 2493. SD. \$5.98.

This generation is faced with a real dilemma, musically speaking: although present-day performers have to a large degree repressed the emotional excesses favored by their predecessors, few of them have yet acquired the musical erudition which enables them to function with ease and authority in classical music. Here, for instance, Emil Gilels—who can make a splendid effect in a

Prokofiev Toccata—flounders apologetically in the more subtle ideas so eloquently expressed in this Schubert piece.

The opening movement, as heard in this recording, is a series of carefully efficient scales. Gilels produces a neutral, colorless piano in the slow movement song, and the stormy fortissimo climax in the middle sounds thwarted. The interpretation throughout has none of the exciting life and analytical punctuation which Schnabel brought to the Sonata in his memorable 78-rpm edition. The phrase shapes are obscure as Gilels states them, and dynamic contrasts (even extreme ones of piano and fortissimo) are often nil. To be sure, Schnabel's technical equipment was not the secure thing that the Gilels mechanism is, as the rushed passages in the finale, the distorted dotted rhythm of the scherzo, and other eccentricities of his version bear testimony. But these not inconsiderable defects also emanated in part from Schnabel's penetrating

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awareness of the riches this wonderful music contains and from his eagerness to communicate them to the listener. Gilel's fluent execution, in contrast, seems to me without charm, without passion, and without humor.

Until we have the Schnabel reading reissued in Angel's "Great Recordings of the Century" series, Richter's sunny, elegant version for Monitor and Wührer's forthright one for Vox (a real bargain, this) will serve very nicely to remind us that Schubert was no eunuch. H.G.

SCHUBERT: *Songs for Male Chorus*

Widerspruch, Op. 105, No. 1; *Nachthelle*, Op. 134; *Liebe*; *Psalm XXIII*; *Geist der Liebe*, Op. 11, No. 3; *Der Gon-*

delfahrer, Op. 28; *Die Nachtigall*, Op. 11, No. 2; *Das Dorfchen*, Op. 11, No. 1; *Im gegenwärtigen Vergangenes*.

Akademie Kammerchor, Ferdinand Grossmann, cond.

• LYRICHORD LL 99. LP. \$4.98.

Schubert's songs for male chorus have been overshadowed by his songs for solo voice. Naturally, the solo songs allowed the composer's fertile imagination freer rein, but there are some little gems among the choruses, several of which are included in the present collection. To me, the tenderness, delicacy, and imaginative setting of *Nachthelle* and the Twenty-Third Psalm are outstanding examples of Schubert's vocal art. The male singers from the Akademie Kammerchor of Vienna make a competent group; they

sing with considerable sensitivity and musicianship, though their diction is not all it might be. This is partly the fault of the recording, which is properly resonant, but a trifle fuzzy. Texts, however, are provided in both German and English. The accompaniments are rather interesting. A piano is used for most of the songs, but those of Op. 11 employ a guitar, an instrument immensely popular with Schubert. P.A.

SCHUMAN: *Symphony No. 3*

New York Philharmonic, Leonard Bernstein, cond.

• COLUMBIA ML 5645. LP. \$4.98.

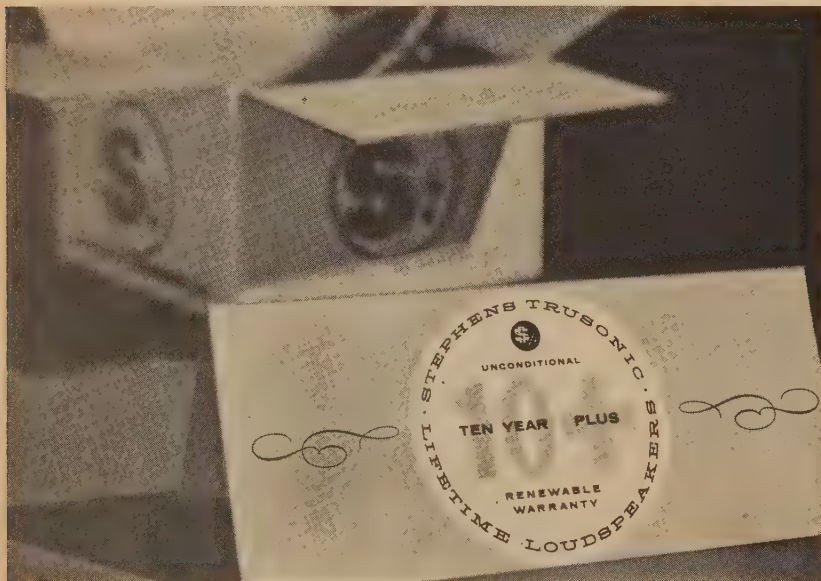
• • COLUMBIA MS 6245. SD. \$5.98.

The modern American symphony is one of the noblest of all art forms, and this is one of its noblest examples. The tradition owes its existence to a man who could just barely make himself understood in English and would not have comprehended the goings-on at a meeting of the American Studies Association, but he alone made it possible for one of the major manifestations of American culture to be born, survive, and flourish. His name was Serge Koussevitzky and he conducted the Boston Symphony Orchestra. All the American symphonists of his time had their first significant introductions through him—Piston, Harris, Copland, Schuman, and many others; he created a permissive situation, as they would say at an American Studies meeting, and the composers took full advantage of it.

It is now just twenty years since William Schuman's Third Symphony was played by Koussevitzky and won the first award ever conferred by the New York Music Critics' Circle. It was a tremendously impressive work in those days and it is even more impressive now.

For some odd reason, Columbia's label describes it as being in one movement; in fact, it is very obviously in two, and each is in two parts—Passacaglia and Fugue, Chorale and Toccata. The form has nothing to do with the symphony of the nineteenth century, yet the grand gesture, essential to the concept of the symphony after Beethoven, is certainly there. Like many works of its time, it employs formal patterns derived from those of the baroque, but it employs them in a very modern fashion. The seven-bar passacaglia theme is reintroduced seven times during the course of its exposition, each time a semitone higher and with ever growing sonority, so that it mounts over the span of a perfect fifth, E to B. I mention this as indicative of the strong, organic way in which Schuman builds ascent and stimulates excitement.

The work is, of course, eminently polyphonic, and in some of its broad tunes, its filigree figurations, and its tawny, horn-colored orchestration it reveals an indebtedness to Harris, with whom Schuman once studied. It is much more vigorous, active, and rhythmically complicated than anything of Harris, however—and what really sets William Schuman apart among all other composers is the overwhelming gusto, drive, and climactic yawp of his music, which the third symphony exemplifies extremely well. If historians of the future really want to know what the era of Franklin D. Roosevelt was like—its optimism, its energy, its sense of purpose—they ought



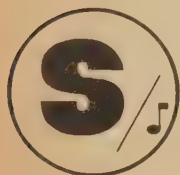
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to go to such works of William Schuman as this; and perhaps there is some aptness in its reappearance on discs in the early days of the New Frontier.

The Symphony's earlier recorded appearance was on a disc, now withdrawn, by Ormandy and the Philadelphia. Although Bernstein's interpretation lacks something of the clarity and definition of Ormandy's, it has the irresistible warmth, spirit, and drama so characteristic of the Philharmonic's present conductor. The recording is altogether worthy of his interpretative magic. A.F.

SCHUMANN: *Carnaval, Op. 9; Kreisleriana, Op. 16; Toccata, Op. 7*

György Sandor, piano.
• Vox PL 11630. LP. \$4.98.

György Sandor has the technical wherewithal to cope with Schumann's Toccata, but the bleak, driving quality of his tone would be put to better use in Prokofiev's Toccata. In the whimsy and colorful romanticism of the two extended suites he loosens up a bit, and in fact plays some of the quieter sections with a pleasing lyricism. Nevertheless, these too lack the tenderness and flowing contours that would fully communicate the depth of feeling contained in the music. Moreover, Sandor favors some exaggerations and rubatos which are not indicated in the scores and which tend to sound rather dated.

The recorded label, incidentally, says that the Toccata follows *Kreisleriana*, when in fact, it follows *Carnaval*. The piano sound is very clear, and a bit hard. The surfaces are somewhat noisy on my copy. H.G.

SCHUMANN: *Concerto for Cello and Orchestra, in A minor, Op. 129*—See Bloch: *Schelomo*.

SCRIABIN: *Piano Works*

Sonatas for Piano: No. 3, in F sharp minor, Op. 23; No. 9, Op. 68; Flammes sombres, Op. 73, No. 2; Guirlandes, Op. 73, No. 1; Vers la flamme, Op. 72.

Vladimir Sofronitsky, piano.
• MK-ARTIA 1562. LP. \$5.98.

The Third Sonata, which fills one side of this disc, is an early work, full of reminiscences of Chopin and equally full of remarkable parallels to Rachmaninoff. The Ninth Sonata and the short pieces on the other side are all fairly late works in which Chopin and Rachmaninoff have been left far behind and Scriabin's own superheated, clangorous, and extremely brilliant style holds full sway. Scriabin subtitled the Ninth Sonata "The Black Mass"; it no longer sounds Satanic, but its drive and power in the hands of a fine player like Sofronitsky have not abated in the slightest. Scriabin has been more or less forgotten in recent years, but it is clear that there is still much worth remembering in his music—and it is also clear where Prokofiev and Ravel got some of their ideas. The recording is quite good if not equal to the best Western standards. A.F.

SHAPEY: *Evocation*
†Wyner: *Serenade for Seven Instruments*

Matthew Raimondi, violin; Yehudi Wyner, piano; Paul Price, percussion (in the Shapey); Chamber Ensemble, Werner Torkanowsky, cond. (in the Wyner).
• COMPOSERS RECORDINGS CRI 141. LP. \$5.95.

As Sir Donald Francis Tovey once observed, describing an original composer's style is like describing the taste of a peach; it is almost hopeless if the recipient of the description has no previous experience of the subject.

Ralph Shapey is a composer of whom relatively few can have heard, but his *Evocation*, for violin, piano, and percussion, is an extremely interesting work and one would like to provide some verbal hint of its character. Following none of the fashions of the day, it is neither 12-

tone nor total serialist nor random in its structure, but has a seriousness, loftiness, and strenuousness which are altogether its own. Two of the movements are marked to be played "with intense majesty," and the indication is altogether just; so is the indication "with tenderness" for the movement in between. The instrumental combination is most extraordinary in its resonances, since all manner of percussion instruments are used, but the combination of tam-tam and solo violin is especially noteworthy. Although part of the effect arises from the remarkable virtuoso performance, especially on the part of Raimondi, the whole thing is exceptionally impressive.

The *Serenade* by Yehudi Wyner on the other side has a far less striking profile; it is, in fact, a typical Composer's Forum



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piece and does not afford its author an especially impressive debut on discs. Both recordings are excellent and the performances are presumably authoritative. A.F.

SMETANA: *The Bartered Bride: Overture; Polka; Furiant; Dance of the Comedians*—See Dvořák: *Slavonic Dances: Op. 46; Op. 72*.

SMETANA: *Choral Works*

Three Horsemen; The Renegade; The Peasant; Festival Chorus; Sea Song; Dedication; Prayer; Two Choruses.

Moravian Teachers Male Chorus, Jan Soupal, cond.

• SUPRAPHON SUA 10029. LP. \$5.98.

On this side of the Atlantic, we know far too little of Bedřich Smetana's music. Thanks to the present release, we are made acquainted with some of his fine male choruses. Like most of his compositions, these are stirringly nationalistic, songs full of strength and patriotism, though the latter is often more implied than stated. Particularly effective is the *Sea Song*, a veritable vocal tone poem describing a sea voyage. The Moravian Teachers Male Chorus is an ideal organization to perform these works. They sing with excellent precision, a big, round tone, and the interpretative fervor that this music demands. The reproduction is of matching excellence. P.A.



STRAVINSKY: *Serenade in A; Sonata*

†Schoenberg: *Two Piano Pieces, Op. 33; Suite for Piano, Op. 25*

Charles Rosen, piano.

• EPIC LC 3792. LP. \$4.98.

• • EPIC BC 1140. SD. \$5.98.

It is (or recently was) the custom for enthusiastic press agents to call this or that young foreign pianist France's or Germany's or Tierra del Fuego's answer to Van Cliburn. Rosen, however, is the United States' answer to Glenn Gould: he is not only a Princeton Ph. D. and a former professor of humanities at M.I.T.; he is thoroughly literate, and he writes fascinating jacket notes for his own magnificent recordings.

The two works of Stravinsky presented here are less well known than the two by Schoenberg. The *Serenade in A* is a salute to a vanished technology. It was composed for recording in 1924, and each of its four movements is just long enough to fill one side of a ten-inch 78-rpm disc. I suppose it is this well-known association with the old type of record

that has kept it from microgroove catalogues until now; at all events, as Rosen reveals the piece, it is one of the most genial and relaxed of Stravinsky's works, exquisitely made in the manner of a courtly eighteenth-century serenade. The *Sonata*, which dates from the same year, also reflects Stravinsky's interest in the eighteenth century, but it reflects Bach rather than Mozart; it is like a singularly rich and brilliant three-movement toccata by Bach brought down to date as the date then stood.

Rosen's performances of Stravinsky are superb, and he gets more color and variety out of the Schoenberg pieces on the other side than anyone else short of Gould himself. But for me at least, much of this music remains hermetic.

Recordings throughout are beautifully balanced, transparent, and full of the subtlest imaginable color. A.F.

TAFFANEL: *Quintet for Winds*
†Françaix: *Quintet for Winds*

New York Woodwind Quintet

• CONCERT DISC M 1222. LP. \$4.98.

• • CONCERT DISC CS 222. SD. \$4.98.

The light touch, too long drawn out, which makes most woodwind concerts such a bore, is perfectly exemplified in this recording. Paul Taffanel, the famous nineteenth-century flutist, is here revealed as a poor man's Saint-Saëns. The Fran-

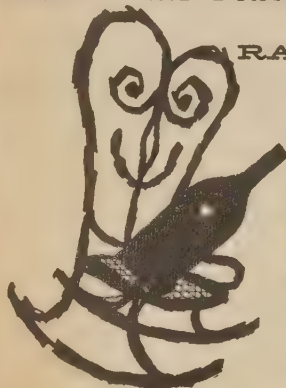
Continued on page 104

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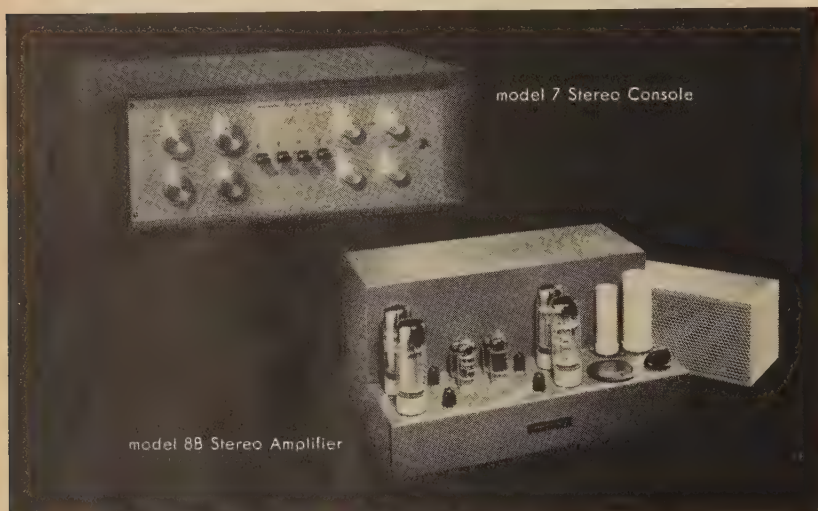
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gaix is mildly amusing. The recording superb and the playing, one must pose, gets as much out of the music as is in it.

TCHAIKOVSKY: *Capriccio italiano*, Op. 45—See Rimsky-Korsak *Capriccio espagnol*, Op. 34.

TCHAIKOVSKY: *The Nutcracker*, Op. 71

Bolshoi Theatre Orchestra, Gennadi Rozhdestvensky, cond.

• • ARTIA ALPS 180/81. Two SD \$11.96.

To anyone awed by the Bolshoi Ball reputation or its sensational triumphs tour, this complete *Nutcracker*, straining from the horse's mouth as it were, is likely to be rudely disillusioning. It frequently verges on melodrama, yet this is less shocking than the crudeness of tonal coloring, the coarseness of orchestral sonorities, and the occasional lapses in ensemble precision and intonation. Some of the performance roughness may be the fault of the recording, which while notably brilliant and wide in dynamic range, is flawed by harshness and a tendency of some woodwind parts to pop out of proper perspective. Yet I suspect that the conductor and orchestra are primarily responsible—as the former certainly is for the overvehement and heavyhandedness of many interpretative details. The stereoism itself is unexaggerated yet well spread and balanced, but the moderately reverberant acoustics do not provide what would be a helpful big-hall warmth and spaciousness. The shared supremacy of the glittering Ansermet, poetic Rodzinsky, and airily balletic Irving *Nutcrackers* is never challenged here. R.D.J.

TCHAIKOVSKY: *Symphony No. 4 in F minor*, Op. 36

Orchestre de la Suisse Romande, Robert Denzler, cond.

• RICHMOND B 19082. LP. \$1.98.
• RICHMOND S 29082. SD. \$2.98.

If you still are in the market for a Tchaikovsky Fourth, here is one of the best versions to come along in quite some time—and at a low price, too. Denzler evidently believes that the best way to present this oft-recorded work is to play it straight without any fancy frills or exaggerated tempos but with close and sensitive attention to details of phrasing. The sound in both mono and stereo is excellent. The two-channel edition is not particularly directional, however, being merely a more spacious expansion of the mono version. P.A.

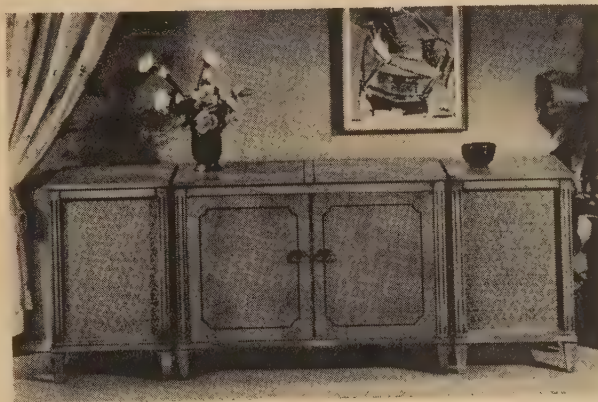
VERDI: *Otello*

Renata Tebaldi (s), Desdemona; Antonio Raquel Satre (ms), Emilia; Mario Del Monaco (t), *Otello*; Nello Romanatelli (t), Cassio; Athos Cesarini (t), Rodolfo; Aldo Protti (b), Iago; Ton Krause (b), Montano; Fernando Coren (bs), Lodovico; Libero Arbace (bs), Herald. Vienna State Opera Chorus. Vienna Grosstadt Kinder, Vienna Philharmonic Orchestra, Herbert von Karajan cond.

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onie Rysanek (s), Desdemona; Mir-
Pirazzini (ms), Emilia; Jon Vickers
Otello; Florindo Andreolli (t), Cas-
Mario Carlin (t), Roderigo; Tito
bbi (b), Iago; Robert Kerns (b),
rld; Ferruccio Mazzoli (bs), Lodo-
o; Franco Calabrese (bs), Montano.
orus and Orchestra of the Rome Op-
Tullio Serafin, cond.
RCA VICTOR LD 6155. Three LP.
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RCA VICTOR LDS 6155. Three SD.
0.98.

For a feature review of these recordings,
page 73.

ARDI: *Requiem Mass* ("Manzoni
Requiem")

Maria Caniglia soprano; Ebe Stignani,
mezzo; Beniamino Gigli, tenor; Ezio
Pinza, bass. Chorus and Orchestra of
the Rome Opera, Tullio Serafin, cond.
ANGEL GRB 4002. Two LP. \$11.96.

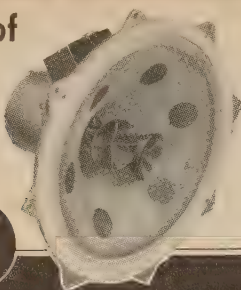
must be admitted that sound *does*
make a difference. After the clarity and
surging power of the recent stereophonic
versions published by RCA Victor and
Capitol, this performance—which served
so well first on 78s and then as part
of RCA Victor's LCT series—sounds
lively and limited. I should also re-
port, for those unacquainted with the
recording, that the choral singing, while
adequate, is by no means outstanding,
and that there is nothing especially
illuminating about Serafin's way with the
score (his 1939 way, that is, for his
current reading is far more deliberately
paced); it is a solid, traditional Requiem
in these respects.

What the set has—and this still places
it apart from all competition—is a solo
quartet that is both of heavy caliber
and in good balance. All four of these
singers were, first and foremost, noted
ponents of the juiciest and most
demanding roles in Italian opera. They
had big, beautiful voices, and met one
another on the highest vocal level to
form a quartet that hasn't been matched
since. Yes, it is true that both Price
and Bjorling (of the new RCA set)
compare very favorably with Caniglia
and Gigli, and even on occasion surpass
them. But Caniglia, for all her imper-
fections, simply sounds "righter" for
the music than the admirable Price
and no one has risen to the *Libera me*
in quite the fashion of Caniglia) and
Gigli, with all his unfortunate manner-
isms (that frightful *bianca voce* in the
Hostias sends me into gales of laughter
every time), had a liquid Italian fash-
ion to his tone that no other tenor has
been able to boast.

The other two soloists, Stignani and
Pinza, have not even been approached.
This is largely a matter of sheer voice.
Both Elias (RCA) and Cossotto (Capitol),
for instance, are excellent, musi-
cally singers—but they simply aren't
dramatic mezzos of the Amneris or Eboli
type. Stignani was just that (her prewar
recording of "O don fatale" is certainly
one of the great individual performances
of the century), and she brings this
immense gift—plus a fine sense of
phrasing—to bear on this music in an
unforgettable way. I suggest listening
to her *Liber scriptus*—a passage that
is awkward and difficult to sustain—or
to the rich, tenory line she brings to
the Agnus Dei duet. The same remarks,
in essence, apply to Pinza. Siepi and

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Tozzi are both almost irreproachable in their singing of this music; it is just that neither of them has the dark, rolling, absolutely even sound that seemed to come out of Pinza whenever he opened his mouth. I should add that Pinza was also a true bass, albeit a *basso cantante*, and that the deep texture of the voice adds immeasurably to the music's impact. If you will listen to the way he rolls out the *Requiem aeternam, dona eis Domine* (in the Lux aeterna trio), you will hear the sort of bass singing that has apparently vanished over the last fifteen years.

Probably the majority of collectors will want to own the newer RCA set, at least as a first version, for the total effect of the work is indisputably greater in an up-to-date recording. But for those who care deeply about vocalism, this vintage production is one to cherish. C.L.O.

VIVALDI: *Concertos: in C, P. 79; in B flat, P. 410; in F, P. 323. Trio in G minor, F. XVI, No. 4; Sonata in G, F. XIII, No. 1*

Soloists; New York Sinfonietta, Max Gberman, cond.

• or • LIBRARY OF RECORDED MASTERPIECES, Vol. 1, No. 9. LP or SD. \$8.50 on subscription; \$10 nonsubscription.

Here, I regret to say, is a thinner crop than most of the previous discs in this fine series. The interesting work of the present set, it seems to me, is P. 410, for strings and continuo. It is clearly a programmatic work, its first movement darting suddenly from one section to another, highly contrasting one; its short Andante being based on the octave leap prominent in the opening and closing movements also; and its attractive finale contrasting vigor with tenderness. But the printed score (supplied with the record) gives no clue to the scene or idea Vivaldi had in mind. Of the other works, P. 79, a piccolo concerto, and F. XVI, No. 4, for lute, violin, and continuo, have a certain curiosity value because of the instruments they feature, but little else. P. 323 is not a concerto but a quartet for flute, oboe, violin, and bassoon, with continuo. F. XIII, No. 1 is for two violins and continuo; here there is some lively dialoguing (more effective in stereo, of course) along with some empty scalar passages. Among the soloists F. William Heim, piccolo; Joseph Iadone, lute; Julius Baker, flute; and Anthony Checchia, bassoon, perform difficult tasks well. N.B.

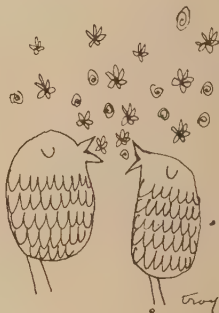
WAGNER: *Excerpts*

Tannhäuser: Prelude; Venusberg Music. Tristan und Isolde: Prelude to Act III. Das Rheingold: Entrance of the Gods Into Valhalla. Die Walküre: Prelude to Act III; Valkyrie Scene.

Chorus; Symphony of the Air, Leopold Stokowski, cond.

• RCA VICTOR LM 2555. LP. \$4.98.
• • RCA VICTOR LSC 2555. SD. \$5.98.

Stokowski's Philadelphia set of the Venusberg ballet was one of the great things in the 78 catalogue, and it is good to have this music again from him, even if the Symphony of the Air is less sensitized to his wants than the Philadelphians of an earlier day. Margaret Hillis trained the small female chorus that makes a ladylike effort to achieve the



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CIRCLE 100 ON READER-SERVICE CARD

OCTOBER 1961

distant, seductive sounds called for.

The Valkyrie episode as given here is one of those Wagner clippings that have a beginning but no end. Vastly preferable to the usual concert Valkyrie ride, it still cannot avoid the fact that this music lacks any significant form outside the context of the opera. The *Rheingold* excerpt has the same difficulties, only in this case it's the beginning that's missing. (The end is, of course, the close of the opera.) Stokowski's use of three Rhine-maidens is a nice touch but not likely to mean much to those who are unfamiliar with the libretto. A cymbal crash, however, will not do as Donner's hammerblow.

The Third-Act prelude from *Tristan*, on the other hand, is a real piece of music and it is always welcome in a performance as dramatic as Stokowski's. Here the text is the fuller, concert version, normally employed when the work is given outside the theatre. R.C.M.

WAGNER: "Wagner for Band"

Lohengrin: Prelude to Act III and Bridal Procession (arr. Winterbottom); *Elsa's Procession to the Cathedral* (arr. Caillet); *Das Rheingold: Entry of the Gods into Valhalla* (arr. Godfrey); *Rienzi: Overture* (arr. Grabel); *Parsifal: Good Friday Spell* (arr. Godfrey).

Eastman Wind Ensemble, Frederick Fennell, cond.

- MERCURY MG 50276. LP. \$4.98.
- • MERCURY SR 90276. SD. \$5.98.

Like Fennell's first venture into the transcription repertory ("Ballet for Band"), this program's primary purpose is to provide models for school, amateur—and indeed most professional—bands. It does that to perfection, but in addition it can be relished by any listener for its superb sonorities and the magnificent authenticity with which these are captured by the recording engineers—purely and excitingly enough in monophony, but with indescribable lucidity, lambency, and awesome spaciousness in stereo. Odd as it is to hear the familiar Wagnerian excerpts in this guise, Fennell's generally deliberate performances reveal astonishing new aspects of their grandeur and—in the seemingly least suitable choice, the *Good Friday Spell*—a compassionate eloquence one would have thought wholly impossible in the stringless medium.

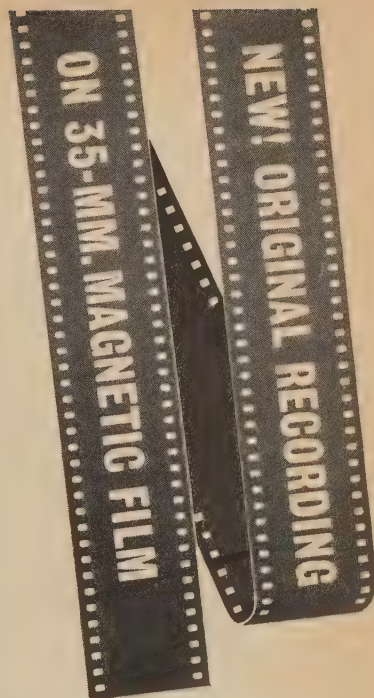
R.D.D.

WEN-CHUNG, CHOU: *All in the Spring Wind* †Hovhaness: *Magnificat*

Audrey Nossaman, soprano; Elizabeth Johnson, contralto; Thomas East, tenor; Richard Dales, bass; University of Louisville Choir (in the Hovhaness). Louisville Orchestra, Robert Whitney, cond. (in both).

- LOUISVILLE 614. LP. Available on special order only.

Chou Wen-chung is one of the most entertaining of modern composers. Born, brought up, and trained in China and thoroughly adept in the musical traditions of his native country, he came to the United States some fifteen years ago and studied with Edgard Varèse. Chinese themes, which he continued to use, were introduced in his work in a characteristically Debussyan fashion, but they were developed in the manner of



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his teacher. Hence arose one of the most flavorsome and paradoxical combinations in modern music—the palest, most delicate, reserved, and remote of expressions combined with the most robust, full-bodied, and clamorous.

The notes for this album do not give us the date of *All in the Spring Wind*, but one suspects it is later than *And the Fallen Petals*, which Whitney recorded some years ago. There is no longer any apparent inconsistency in the style. The Chinese tune is there, but it is no longer given independent exposition in all its wistfulness and pallor; from the start, the music is handled in terms of what Chou calls “melodic brushwork”—great swatches, swipes, pinwheels, explosions, and spangles of orchestral color, treated,

as in the music of Varèse, with amazing delicacy and finesse. I find this an altogether entrancing piece, beautifully performed and well recorded.

In the *Magnificat*, Hovhanness' interest in ancient music leads him to Gregorian chant, organum, and similar types of expression, although he jumps the centuries toward the end and concludes the piece with a “noble galliard.” No one wastes less time than Hovhanness; everything in the twelve short movements is precisely to the point.

The ideas are always effective and often very beautiful, and the performance is first-class, but for me at least it all adds up to something a bit precious—in the *Magnificat*, Hovhanness is a musical pre-Raphaelite. A.F.

WIDMANN: *Dances and Galliard from “Musikalischer Tugendspiegel”*—See Schein: *Suites from “Banchetto Musicale”* (3).

WYNER: *Serenade for Seven Instruments*—See Shapey: *Evocation*.

RECITALS AND MISCELLANY

THURSTON DART: *“The Royal Brass Music of King James I”*

Brass Ensemble, Thurston Dart, cond.

- OISEAU-LYRE OL 50189. LP. \$4.98
- • OISEAU-LYRE SOL 60019. SD. \$5.98

This collection of twenty pieces (by thirteen composers) from the repertory of the Royal Wind Music in the first quarter of the seventeenth century throws light on a little-known corner of English music history, but its interest is more than merely historical. Most of the pieces are dances and fantasias, but one or two, like Antony Holborne's *As it fell on a holy eve*, sound like song arrangements. While some of the pieces very much resemble contemporary Venetian *canzoni*, others have a special flavor of their own. Among these are the aforementioned songlike work by Holborne, as well as his *The Choice*, which has a certain lustiness. There are very attractive almandes by Nicholas Guy, Giles Farnaby, and Thomas Lupo, and an unusually expressive contrapuntal fantasia by Richard Dering.

Mr. Dart presents these works in a version for two trumpets and four trombones. The parts played here by trumpets were originally performed by woodwinds of one sort or another. If, like me, you find brass choirs irresistible—in reasonable helpings—you should enjoy dipping into this collection occasionally. Aside from one or two ragged spots, the performance is good and the sound lifelike. N.B.

EILEEN FARRELL: *Verdi Arias*

Aida: Ritorna vincitor! *Un Ballo in maschera:* Ma dall'arido stelo divulsa. *Otello:* Salce, salce; Ave Maria. *Simon Boccanegra:* Come in quest'ora bruna. *Il Trovatore:* Tacea la notte; D'Amor sull'ali rosee. *La Forza del destino:* Pace, pace, mio Dio.

Eileen Farrell, soprano; Columbia Symphony Orchestra, Max Rudolf, cond.

- COLUMBIA ML 5654. LP. \$4.98.
- • COLUMBIA MS 6254. SD. \$5.98.

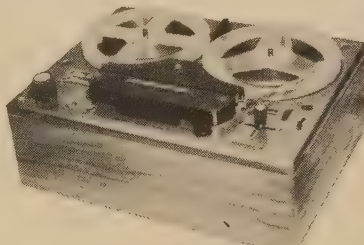
It is with great regret that, in the face of such a wealth of beautiful tone, I must open my comments on this disc by noting that Miss Farrell's high voice is in infinitely worse condition than was the case even two years ago. Unhappily, it's true—tones above A flat are sometimes frayed and spread, more often thin in a way that is commonly referred to as “unsupported.” Since all of these arias



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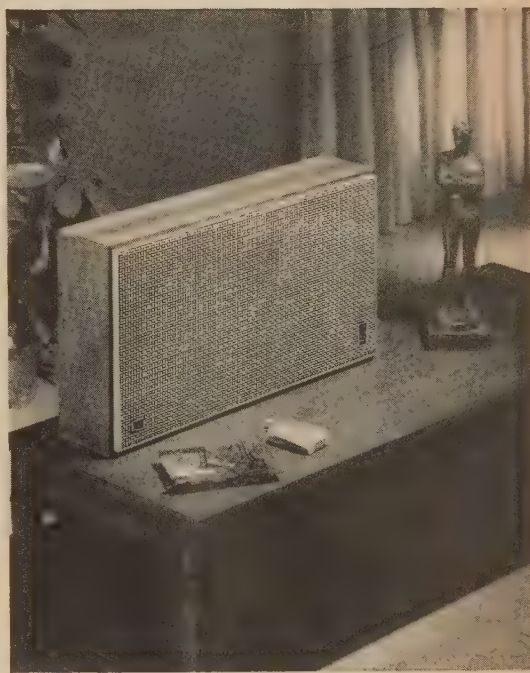
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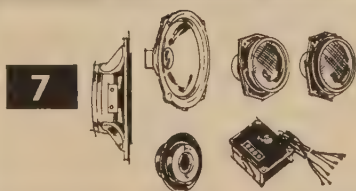
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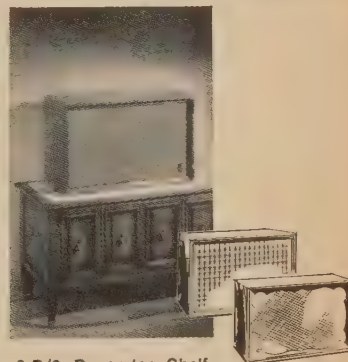
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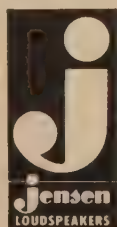
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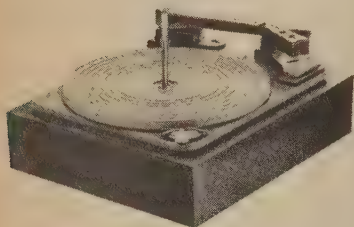
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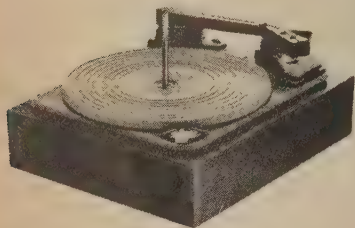
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demand high-register climaxes—except the *Otello* scene, which calls for the equally difficult high pianissimo—the singer naturally falls short of completely satisfying renditions of any of them. (She does manage a stunning B flat on the final “Maledizion!” in “Pace, pace, mio Dio.”) These difficulties were apparent in the Puccini recital issued about a year ago, but are of greater consequence on the present recording, particularly since they threaten to become permanent features of her singing.

Just the same, this is still a big, warm, expressive voice, and the record would be worth buying merely to hear the glorious, unimpeded flow of gorgeously colored sound through the lower two-thirds of her voice. Surely the opening of “*D'Amor sull'ali*” hasn't been sung so well since Milanov's best performances of the early Fifties, and there are passages in all these selections that can stand with the very best modern renditions. The soprano also displays a marked temperamental affinity for Verdi; once or twice it seems a bit overstated, as if she were out to prove that she can be as Italian as anyone, but most of the time it's well controlled.

The sound in both versions is clear, and the stereo offers fair breadth and separation, if no great depth or richness.

C.L.O.

VIRGIL FOX: “Organ Music from France”

Durufle: *Suite, Op. 5*. Vienne: *Symphony No. 2*; Scherzo. Franck: *Choral No. 1*, in E. Dupre: *Prelude and Fugue, in G minor*.

Virgil Fox, organ.

- CAPITOL P 8544. LP. \$4.98.
- • CAPITOL SP 8544. SD. \$5.98.

ANDRE MARCHAL: *Organ Recital*

Tournemire: *Office de l'Epiphanie*. Messiaen: *Desseins eternels*. Barié: *Toccata*. Vienne: *Impromptu*. Bonnal: *La Vallée du Béhorléguy*. Alain: *Deux danses à Agni Vavishita*.

André Marchal, organ.

- WESTMINSTER XWM 18949. LP. \$4.98.
- • WESTMINSTER WST 14130. SD. \$5.98.

ARTHUR POISTER: *Organ Recital*

J. S. Bach: *Partita on “O Gott, du frommer Gott”*; *Prelude and Fugue, in A*. Widor: *Symphony No. 6: Allegro*. Franck: *Choral No. 2, in B minor*.

Arthur Poister, organ.

- WESTMINSTER XWM 18949. LP. \$4.98.
- • WESTMINSTER WST 14131. SD. \$5.98.

These three collections have three things in common: they feature French organ music from the late nineteenth and twentieth centuries; except for a few spots, they offer little distinction between mono and stereo, though the sound is uniformly excellent, faithful, and wide-range; they will be of interest primarily to organists and organ buffs.

Musically, the Fox and Poister discs are the most rewarding, with Fox (using the instrument at New York City's Riverside Church) taking the honors for the most consistently musicianly performances. Maurice Durufle's *Suite*, though it dates from 1930, is strongly post-

Franckian in concept, with a number of attractive moments. The Vienne Scherzo skitters effectively over the keyboard and features a wide variety of light-textured registration that shows off nicely in stereo. The Franck Choral is presented with solidity and sensitivity.

Poister, who here plays the organ in Crouse Auditorium of Syracuse University, is often a bit stodgy, but it is interesting to follow his registration of the two Bach works as it is traced in the liner notes. As for the blind French organist André Marchal—also performing on the Syracuse instrument—he does all he can to “sell” the twentieth-century French music on his record, but most of it appears to be of only passing interest.

P.A.

ERICH KUNZ: “Best-Loved German Songs”

Schumann: *Die beiden Grenadiere*; *Der Nussbaum*. Brahms: *Sandmännchen*; *Ständchen*. Schubert: *Lachen und Weinen*; *An die Musik*; *An Sylvia*. Liszt: *O lieb' so lang du lieben kannst*; *Die Loreley*. Reger: *Mariä Wiegenlied*. Beethoven: *Die Ehre Gottes aus der Natur*; *Ich liebe dich*. Silcher: *Die Loreley*. Mozart: *Das Veilchen*. Wolf: *Epiphanias*; *Schlafendes Jesuskind*.

Erich Kunz, baritone; Vienna State Opera Orchestra, Anton Paulik, cond.

- VANGUARD VRS 1063. LP. \$4.98.

The singer's hearty approach is not always suited to the most subtle expression of these songs, and the orchestral arrangements, though tasteful, are not invariably welcome. It is obvious, however, that the record is intended not so much for the Lieder connoisseur as it is for those who simply want to listen to favorite German songs, and on this level it is impossible not to enjoy the album. Kunz sings everything with such good will and expressive freedom that he compels one to go along with him. Exceptions, for me, are *An die Musik* and *An Sylvia*; the former has little feeling of warmth or dedication, and the latter is just too loud and beefy.

Both the Liszt songs are a bit out of the way and interesting. *O lieb' so lang du lieben kannst* is the original vocal setting of *Liebestraum*, and quite effective if treated unabashedly with schmalz. Liszt's setting of *Die Loreley* is a durchkomponiert dramatization, almost Wagnerian and very compelling, though it doesn't have the haunting quality of Silcher's simple strophic setting. Complete texts and translations are provided. The sound is top-grade monophonic. C.L.O.

MARIO LANZA: “A Mario Lanza Program”

Cilea: *L'Arlesiana: Lamento di Federico*. Puccini: *Tosca: E lucevan le stelle*. Scarlatti: *Già il sole del Gange*. Stradella: *Pietà, Signore*. Nutile: *Mamma mia, che vo'sape?* Tosti: *'A vucchella*; *Marechiarè*. Giannini: *Tell Me, Oh Blue, Blue Sky*. Behrend: *Bonjour, ma belle*. Charles: *The House on the Hill*. Herbert: *I'm Falling in Love with Someone*. Brodsky: *Because You're Mine*. Young: *Seven Hills of Rome*.

Mario Lanza, tenor; Constantine Calinicos, piano.

- RCA VICTOR LM 2454. LP. \$4.98.
- • RCA VICTOR LSC 2454. SD. \$5.98.

"FUN WITH LANZA . . . Hear Mario talk to the audience—and you! Laugh with Mario as he sings a typical English music-hall ditty." Thus the copy on a yellow sticker affixed to this record's jacket, which dashes forever my hopeful assumption that Victor's marketing geniuses could not possibly surpass the vulgarity of previous Lanza releases.

If we can look beyond these Jimmy Dean cult aspects of the record, we will find Lanza's voice in fine condition, as recorded from an Albert Hall recital in January 1958. It is juicy, brilliant, and often beautiful. Musically and interpretatively, his renditions are little horrors. One would not really expect a generous-voiced Italian tenor to do justice to Stradella or Scarlatti, but we might have anticipated idiomatic performances of the Neapolitan songs. No such luck—Lanza's manner of sliding around tones, of interpolating suggestive snickers and sobs, is thoroughly American. *Because You're Mine* and *Seven Hills of Rome* are well done in their popular style, and there are moments throughout the recital when the sheer excitement of the voice will catch up most listeners in spite of themselves. The sound is quite good, the audience not too obtrusive. C.L.O.

RITORNO ALL' OPERETTA ("Return to the Operetta")

Lehár: *Frasquita: Dell' alcova nel tepor. Bambolina: La Danza dell Libellule. Paganini: Se le donne vo' baciar. Federica: O dolce fanciulla. La vedova allegra: Io di Parigi non ho ancor. Pietri: La donna perduta: Duetto delle campane. Abraham: Fior d'Haway: My Golden Baby. Vittoria e il suo ussaro: Good Night. Ballo al Savoy: O Mister Brown. Lombardo-Ranzato: Il paese dei campanelli: Quello ch'egli ama, O bimba. Cin-ci-la: O Cin-ci-la. Lombardo-Simoni: La casa innamorata: Me ne infischio.*

Romana Righetti, (soprano); Elen Sedlak (soubrette); Franco Artoli, tenor; Elvio Calderoni (comic). Orchestra, Cesare Gallino, cond.
• VLSUVIUS LP 1306. LP. \$4.98.

Well, I wasn't aware that we'd ever been away from operetta, but here we are returning to it. Most of the tenor numbers are available on imported discs in versions by Tauber, who of course does not sing them in Italian ("O dolce fanciulla" is "O Maedchen, mein Maedchen"; "Se le donne vo' baciar" is "Girls Were Made To Love and Kiss," etc., etc.—and for some reason, it's a bit of a shock to realize that the Italians refer to *The Merry Widow* as "La vedova allegra"). The numbers from the operettas by Pietri and Lombardo, on the other hand, are likely to be unfamiliar to most collectors.

In any event, it's all pleasant enough. Franco Artoli is no Tauber, but he is a cultivated light tenor with a flair for the style; his upper notes are apparently effective only when sung softly, but in these selections he gets away with it. The soprano, Righetti, is really quite decent, and both soubrette Elen Sedlak and comic Elvio Calderoni perform with definite charm. The sound suffices. C.L.O.



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JUDY

"Judy at Carnegie Hall." Judy Garland; Orchestra, Mort Lindsay, cond. Capitol WBO 1569, \$9.98 (Two LP); SWBO 1569, \$11.98 (Two SD).



ON the night of April 23, 1961, Judy Garland strode on the stage of a packed-to-the-rafters Carnegie Hall to an ovation bordering on hysteria. Later, having completely hypnotized an adoring audience with a two-and-one-half hour program of songs that was a test of her courage and her listeners' stamina, she escaped to such salvos of applause, whistles, and shrieks as might properly be called bedlam. The occasion has been preserved on this two-disc album, which presents the proceedings as they actually took place except, I suspect, for some editing of the prolonged applause at the end

of each number and a slight rearrangement of the order in which the songs were originally sung.

These are indeed electrifying performances by one of the few really great show women of our time, an artist whose tremendous appeal is almost impossible to analyze. Miss Garland's voice is not a great one, and never was, although it sounds better here than it has done in some time; her sense of rhythm is good, but not always reliable; and she often seems to become too much involved emotionally in her material. Yet her tremendous drive, her particular way of projecting a song, and

—perhaps most important of all—her uniquely appealing stage personality have given her a large, loyal, and almost fanatical public. If she has occasionally disappointed that public in the past, how wonderfully she rewards it now.

Her opening number, *When You're Smiling*, sounds a little tense, but from there on she is assured and wonderfully exciting in everything she does. Of course no concert by this singer would be complete without the familiar Garland specialties *Over the Rainbow*, *The Trolley Song*, *You Made Me Love You*, and *For Me and My Gal*—and they are all here, in incomparable performances. But it is the unexpected delicacies included in this vocal feast that delight me even more: her slow-tempo, tantalizing version of *Do It Again*; the hushed performance of *If Love Were All* (the all too seldom heard Coward song from *Bitter Sweet*, which she transforms into a poignant cry from the heart); and perhaps best of all, *I Can't Give You Anything But Love*, which she sings slowly, almost hesitantly, as if regretting that she has nothing else to offer. On the fun side, there are carefree performances of *Who Cares?* and *Puttin' on the Ritz* (in the lyric

of which she changes Berlin's "Harlem" to "Fashion") and an amusing moment in *You Go to My Head*, where, finding herself lost in the lyric, she sings, "I've forgotten the gol-durned words."

In such a long and exhausting program it is remarkable that there is so little audible evidence of the singer's tiring. *Over the Rainbow* contains a voice break that does not seem to have been intentional, but on the whole the voice sounds fresh and strong. *Swanee*, *After You've Gone*, and a rowdy, no-holds-barred *Chicago* bring the truly herculean effort to a conclusion. Weary as Miss Garland may have been, and submerged by waves of applause, she could still say, "Good night, I love you very much." My guess is that everyone present felt the same way about her.

In the course of the program the soloist had to battle some oversonorous backing from the Mort Lindsay-conducted orchestra. That she was successful in overriding it will come as no surprise to those who consider Miss Garland one of the finest belters in the country. The recorded sound is night-clubbish and often very diffused; of the two issues, I prefer the monophonic. J.F.I.

"Eyes . . .



Right!"

"Pass in Review." Bob Sharples, production director. London SP 44001, \$5.98 (SD).

PHASE-4 STEREO comes close to Black Magic.

Close your eyes and the London Merlins transport you spellbound to the center of a chattering and cheering throng in an unbounded stadium—where they proceed to conjure up almost tangible processions of marching and mounted troops, tanks, bands, and choruses. Vividly passing in review are the Grenadier Guards and Windsor Heraldic Trumpeters, Scotch and Irish pipes-and-drummers, Australian cavalry, and guest contingents from France, Italy, Russia, Mexico, the West Indies, and

Germany—each to one of its typical tunes. Jet planes zoom overhead and ripples of cheers follow the paraders' progress, fading away (far right) even as they swell up anew (far left) for the entering next attraction.

The illusion is broken momentarily while you turn the disc over, but immediately takes command again as heterogeneous forces from the New World stamp or gallivant past: the various American armed services; cadet and collegian groups; Hollywood's mounted Knights of St. Asaph; Carolinian Tarheels

in Confederate gray; a Beale Street Dixieland Five; a Salvation Army band and chorus. The music ranges widely, through *Anchors Aweigh*, *Buckle Down Winsocki*, *Dixie*, *When the Saints Come Marching In*, *Onward Christian Soldiers*, etc. Then at last the crowd is silenced by volleying salutes and a distant bugler's *Taps*; and for grand finale a stationary super-band of two hundred crashes grandiosely into what is surely—with its incandescent brilliance topped by the flaring Heraldic Trumpets—the most thrilling of all performances of Sousa's *Stars and Stripes Forever*.

On first, or even second and third, hearing, this is patently the most sensationally vivid and nerve-tingling of all sonic spectaculars. Only as it is reconsidered can one glimpse the artifice supporting its illusions: realizing that no actual parade can pass as smoothly; that no live crowd ever responds with such deftly timed "spontaneity"; that never in real life can an auditor hear as much or as clearly; that, above all, there is no open sky and breeze-

swept air in this never-never land. Its fabric, only seemingly substantial, vanishes with the last echoes of its sorcerers' sonorous abracadabra.

And for final disillusionment, these only too candid magicians proudly "reveal all" in their elaborate annotations. It seems that their bottomless bag of necromancy contains nothing more—nor less—than seven tape-track combinations and permutations, mixing-console motion-simulation, three-dimensional multicolored scores, and some eighty hours of patient editing.

But I don't mean to sound skeptical or contemptuous. I have been transfixed in delighted astonishment by the present breath- and ear-taking magic, as I'm sure most home listeners, stereo neophytes and sophisticates alike, must be. Disbelief, or at least dubiety, is reinstated only when I ponder what such uncanny powers may achieve when they are turned to less appropriate and malleable program materials. Is there no risk of a Merlin's metamorphosing into a Pandora? R.D.D.



Marijohn Wilkin

Centennial Singing:

Long on Energy,

Short on Research

"Ballads of the Blue and Gray." Marijohn Wilkin; *The Jordanaires*. Columbia CL 1641, \$3.98 (LP); CS 8441, \$4.98 (SD). **"Civil War Songs of the North"; "Civil War Songs of the South."** Tennessee Ernie Ford. Capitol T 1539/40, \$3.98 each (Two LP); ST 1539/40, \$4.98 each (Two SD). **"Songs of the Blue and Grey."** Wayfarers Trio. Mercury MG 20634, \$3.98 (LP). **"The Lincoln Hymns."** Tex Ritter; Chorus, Ralph Carmichael, cond. Capitol W 1562, \$4.98 (LP); SW 1562, \$5.98 (SD).

PERHAPS not even the bloody battles of Shiloh or The Wilderness match the quiet ferocity of the monthly skirmishes currently being waged by the record companies with their Civil War releases. To date—as at First Manassas—quantity rather than quality characterizes the troops, but then this is only the first year of the Civil War Centennial.

As one listens to the plethora of discs marking the event, one can only shudder at the general lack of originality. Everyone seems content to sing

another round of *Lorena* and *Aura Lee*, or redo *Dixie* and *Marching Through Georgia* with a few more snare drums. In all, perhaps twenty songs comprise the grab-bag repertory that comes to us in varying combinations month after month. Actually, a modicum of research could untap a golden vein of unhackneyed material. Tennessee Ernie Ford gives us a faint glimmer of what is possible by including in his album of Northern songs a *Marching Song of the First Arkansas Negro Regiment*. To

my knowledge, here is the first recorded memorial to the colored troops who fought beneath the Union flag, yet the song itself is just a set of painfully pedestrian words adapted to *John Brown's Body*—this while the unexplored possibilities of the genre are infinite.

To repeat, since this is merely the first year of the Centennial, perhaps we can still hope. One happy presage of what *can* be done when imagination enters into play is Columbia's "Ballads of the Blue and Gray." An alumna of Nashville's country music marts, Marijohn Wilkin offers a surprisingly effective program that manages to avoid most of the current clichés. Backed by the splendid harmonies of the Jordanares, her pellucid soprano recaptures the old glory, the old pride, and the old heartbreak of a century ago. *The Southern Soldier Boy*, a haunting echo of the brave days of the Confederacy, is one of the finest Civil War lyrics I have heard and, to my knowledge, has not been adequately recorded elsewhere. A spiritual, *Oh Freedom!*, catches all the jubilation of emancipation, and *The Battle of Shiloh* is a somber classic of war balladry. Miss Wilkin does not bat 1.000; unfortunately, she has thrown in several twentieth-century spirituals and a brace of songs composed during the past decade. But even her mistakes are made in the name of originality. Get this one, if only for *The Southern Soldier Boy*.

As an admirer of Tennessee Ernie Ford, I am pained to report that he is badly miscast in his two volumes of Civil War Songs for Capitol. No one will ever be able to accuse the singer of partiality to either North or South on the basis of these

performances: he is equally apathetic to both. He displays far too much solemnity, far too little expression, and no emotional projection to speak of; and the breathy, choral ensemble must have been suffering from assorted respiratory afflictions.

For Mercury, the Wayfarers bring both fire and enthusiasm to a dozen Civil War ballads, but they apparently cannot bear to present these hundred-year-old perennials in their traditional molds. The trio shifts rhythms, syncopates shamelessly, alters melodies at will, and otherwise demolishes any illusion of authenticity. The songs—which survived Gettysburg, Appomattox, and Reconstruction—give up the ghost before these supercharged assaults.

A truly different contribution to the Centennial comes from Capitol in the form of "The Lincoln Hymns." In 1957 there came to light a book of Biblical passages and inspirational verse called *The Believer's Daily Treasure*, and bearing Lincoln's signature on the flyleaf. Songwriter Marvin Moore has used its contents to fashion this collection of a dozen hymns. Lincoln's religious feeling—or lack of it—remains a moot historical point, and it seems to me that Mr. Moore has erected his structure of Lincoln Hymns on a most tenuous thread. In their predilection for Christian charity rather than Christian dogma, the texts themselves are quite Lincolnesque, however; and Moore's settings—while no period pieces—are atmospheric. The arrangements are somewhat overblown and somewhat saccharine, but Tex Ritter is a craggy, dignified soloist. While I would imagine that this album's chief contribution is to hymnology rather than history, Lincoln buffs should investigate it. O.B.B.

"Five La France." Roger Wagner Choral. Capitol P 8554, \$4.98 (LP); SP 8554, \$5.98. (SD).

to this artfully concocted mélange, Roger Wagner has poured a *soupeon* of almost everything from the treasury of French song. Traditional ballads, among them *Frère Jacques* and *Auprès de ma blonde*, vie for attention with such patriotic paeans as Planquette's splendid march *Régiment de Sambre-et-Meuse* (fitted with lyrics I have never encountered before) and *La Marseillaise*. And the simple charm of Lully's *Au clair de la lune* or Martini's *Plaisir d'amour* competes with the pleasing strains of Auric's *Song from Moulin Rouge* and Lenoir's *Parlez-moi d'amour*. A program of infinite variety, it is presented in truly magnificent performances by this well-timed chorale (one of the most notable features of their work, incidentally, is the splendid articulation of the French lyrics). The arrangements, both orchestral and choral, are musically attractive, and Capitol's sound is superb. The inclusion of a booklet of the French texts is an implied invitation to the listener to turn this into a sing-along session—

a proposal most people will find hard to resist. J.F.I.

"Love Songs of the Mediterranean."

Charles K. L. Davis; Orchestra, David Terry, cond. Everest LPBR 5122, \$3.98 (LP); SDBR 1122, \$3.98 (SD).

Here is an engaging song tour of Spain, France, and Italy under the guidance of Charles K. L. Davis, who possesses a mellow tenor that suffers—but not fatally—from excessive vibrato. Although his geography sometimes goes awry—*Solamente Una Vez*, for example, is Latin-American, not Spanish—Davis has chosen his songs with consummate taste, handles his languages well, and seems quite at home in each idiom. His *Core 'Ngrato* is properly florid; a delightful hint of *bal musette* echoes through his *Sous le ciel de Paris*. On balance, a solidly satisfying release. The immaculately recorded mono version overshadows a stereo counterpart limited both as to depth and separation. O.B.B.

"The Fifty Guitars of Tommy Garrett Go South of the Border." Liberty

LMM 13005, \$4.98 (LP); LSS 14005, \$5.98 (SD).

"A Night at the Beachcomber." John Adomono, guitar. Decca DL 4097, \$3.98 (LP); DL 74097, \$4.98 (SD).

For consistently interesting transfigurations of usually routine materials, for dazzling executant virtuosity, and above all for the coloring and vibrancy of their sonics, these are two of the most fascinating nonclassical guitar releases I've encountered. The solo program is particularly unusual in that Adomono lives up to his billing as "guitarist fantastique" both by using a novel instrument of exceptional range and timbre variety, and by fabulous displays of his technical proficiency and inventiveness. Although this is an on-the-spot documentation of a recital in a Honolulu night club, there is nothing at all Hawaiian about either the music or executant style. Adomono plays his own rhapsodic improvisations on *Cumana*, *Blue Tango*, *La Macarena*, *Malagueña*, *Miserlou*, etc., plus a couple of less distinctive originals, with seemingly inexhaustible imagination, dexterity, and color nuance; and in both editions the recording is impressive, if

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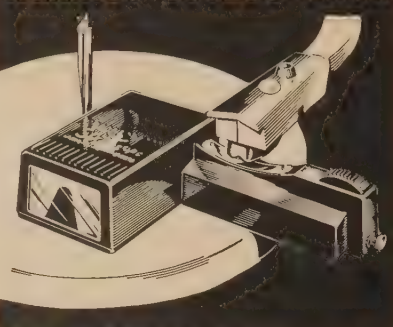
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of course more expansively atmospheric in stereo than in the somewhat sharper-focused monophonic version.

The monstrous aggregation of all types of guitars (together with harp, marimba, and discreet percussion section) assembled for the Garrett program in Liberty's "Premier" series could have been pretentious if not chaotic. But with the solos given to the magisterial Laurindo Almeida and consistently tasteful and ingenious arrangements, there is superb breadth and variety of big sonorities throughout, especially in *Guadalajara*, *Frenesi*, *Adiós*, *Bésame Mucho*, *La Bamba*, *Pérfida*, and *Granada*. Yet what perhaps contributes most to one's aural delight here is the spacious acoustical ambience, overwhelmingly impressive in the smoothly panoramic stereo version, which is markedly preferable to the harder-toned LP—striking as the latter may be when it is heard by itself. R.D.D.

"Sinatra Swings." Frank Sinatra; Billy May and His Orchestra. Reprise R 1002, \$4.98 (LP).

Singing with greater ease and freedom than ever before and backed by the carefully tailored and sympathetic Billy May arrangements, Sinatra offers here some of the most uninhibited vocal performances he has ever put on disc. This is particularly true of the tremendously exciting *Granada*, for which May has written a really great arrangement, and the lively swinging performance of *The Curse of an Aching Heart*. Of course, Sinatra can be equally impressive in much quieter numbers; listen to the almost casual manner of *Love Walked In* or the phrasing in *Have You Met Miss Jones?*—both quite wonderful in their different ways, and surely pop singing at its very best. Originally called "Swing Along With Me," the title of this album was changed, in deference to a court order obtained by Capitol, to "Sinatra Swings." To which I can only add—and how. J.F.I.

"The Fanciful World of Ogden Nash."

Readings by Ogden Nash; music composed and conducted by Glenn Osser. Capitol W 1570, \$4.98 (LP); SW 1570, \$5.98 (SD).

Poet laureate of Exurbia, Ogden Nash scorns no syllabic twist or metrical turn in his pursuit of the telling rhyme. In fact, he elevates doggerel to the status of art. His verse plays upon every bourgeois convention from the weekly bridge party to the Wednesday matinee—but plays upon them with affection as well as sarcasm. Nash is fond of the mordant touch, as when he caps a plea to the "cruel butcher" to "spare that calf" with: "Then may we at some future meal/Pitch into beef instead of veal." His hatchet flashes nicely in *Good Night Sweet Mind*, a merciless dissection of the hit song *Winter Wonderland* that is a small-scale classic. Nash's voice—dry, nasal, proud of its warped vowels—is quintessentially New England, and Nash addicts will find it the perfect vehicle for his verse. Glenn Osser's unobtrusive musical setting provides a properly whimsical frame. O.B.B.

"Flappers, Speakeasies, and Bathtub Gin." Various artists. Warner Bros. SY 1425, \$1.98 (SD).

"The Riotous, Raucous, Red-Hot 20s." Joe "Fingers" Carr, Girls from Club 16, Harmony Boys, Wildcat Jazz Band. Warner Bros. WS 1423, \$4.98 (SD).

B's archeologists, apparently realizing that no one else has succeeded as well in resuscitating both the authentic idioms and flamboyant spirit of the Golden Age, celebrate their triumphs in a bargain-price sampler. Partly drawn from earlier releases by Ira Ironsides, Matty Matlock's Paducah Patrol, Eddie Condon's Chicagoans, and Gus Farney at the Giant Wurlitzer, the exemplary selections here are topped by several from Brotho Province's "Roaring 20s" program and the new disc of Joe "Fingers" Carr. It's all simply wonderful—if you can stand the pace! The sheer energy on Carr in those days was incredible enough; more astounding is the ability of present performers to re-create it with such seeming spontaneity. If you particularly relish the sampler's slyly pianny-playing by Carr in *China* and the squally bounciness of his tub 16 girls in *Ma, He's Making Eyes at Me*, you can't resist his full-length program of six medleys of some 30 voice period tunes in riotous vaudevilian performances. The markedly separated stereo recording is nothing special in itself, but it vividly conveys the inimitable gusto and sophomoric humor of the period. R.D.D.

Great Band with Great Voices. Johnny Mann Singers; Si Zentner Orchestra. Liberty LMM 13009, \$3.98 (LP); LSS 14009, \$4.98 (SD). One of the most original conceptions of how best to fuse pops orchestral and vocal forces is demonstrated on this Liberty disc. The appearance of the word "with" in the album title is perhaps the tip-off as to what Zentner and Mann have planned. The singers here are an integral part of the band. As such, they are used in various capacities—sometimes as a purely vocal group singing short phrases (though never a complete chorus), sometimes as a wordless choir performing as an additional orchestral section or permitting the typical eight-bar break of a sax section or the four-bar break of the trumpets. It's a fascinating innovation, and one that works out most successfully, thanks to the excellence of the Johnny Mann singers and to Zentner's spirited band performances. J.F.I.

Radio's Great Old Themes. Frank DeVol and His Rainbow Strings. Columbia CL 1613, \$3.98 (LP); CS 8413, \$4.98 (SD). Frank DeVol's concert of thirty-six radio theme songs provides a pleasantly nostalgic glance at the days when most home entertainment emanated from a little box without any screen. Although the programs have been defunct for many years, it is no trick for those past their first youth to link up Eddie Cantor with *One Hour with You*, or Harry Horlick and His A & P Gypsies with *Two Guitars*. But what programs used Goard's *Au Matin*, Drigo's *Valse Bluette*, or Tchaikovsky's *Andante cantabile*? Before peeking at the answers, which Columbia has obligingly supplied, have fun testing your memory on these. Omissions are understandable, but I wish a place could have been found for Rudy Vallee's *My Time Is Your Time* and Bing Crosby's early theme song *When the Blue of the Night*. The Rainbow Strings were an ideal choice for this assignment, and their performances have that pleasant salon sound ideal for much of this music. J.F.I.

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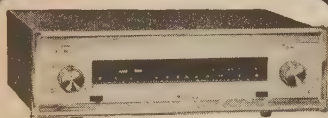
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"Five Virginian Folk Songs, Five Traditional Children's Songs." John Langstaff, baritone; John Powell, piano. PU 109, \$4.95 (LP). Available from John Powell Foundation, 1508 Westwood Ave., Richmond, Va.

Pianist-composer John Powell is a Virginian who has based several compositions, including *Sonata Virginianesque* and *Symphony on Virginia Folk Themes*, upon the folk music of his native state. Through the good offices of the John Powell Foundation, his Opus 34, *Five Virginian Folk Songs*, is now available on disc. To the traditional words and modal tunes of such as *Pretty Sally* and *The Two Brothers*, Powell contributes handsomely restrained piano settings aimed at directing the listener's attention to the "special characteristics and beauties" in the melodies. With Powell himself at the piano, this recording must be reckoned as definitive. Baritone John Langstaff is the sensitive soloist, and his singing of *At the Foot of Yonders Mountain* to the lovely Powell setting is a lyrical delight. O.B.B.

"Mazel Tov, Mis Amigos." Juan Calle and His Latin Lantzenmen." Riverside RLP 97510, \$5.98 (SD).

Since almost every other variety of music has been reset to Latin-American styles, why not Yiddish favorites too? The only surprises are that it's taken so long to discover so piquant a combination and that the blend itself proves to be so harmonious—perhaps because of the distant oriental kinship between the rhapsodic cantillation that still lingers on in popular Yiddish songs and the flamenco floridity of many of the Spanish airs which contributed to the Latin-American style itself. At any rate, John Cali (suitably renamed and shifting from his usual banjo to a lute) has assembled an eight-man group starring the versatile Shelly Russell (flute, clarinet, and bass clarinet), pianist Charles Palmieri, and vocalist Ed Powell in fluent Yiddish idioms supported by proclamative trumpets and the clatter of bongos, timbales, etc. The excessively stereoistic recording is brilliant, if rather hard in quality, but the music (*Havah Nagilah* and *Vus du villst as cha-chas*, *Glick du bist gekommen* as a pasodoble, *Baigelach* as a pachanga, *Bei mir bist du shein* as a merengue, etc.) is a zestful delight throughout, and the consistently witty performances are often scintillatingly virtuosic. R.D.D.

"The Vamp of the Roaring 20s." Dorothy Provine; The Girls; The Trio; The Playboys Dance Band; The Dixieland Band. Warner Bros. WS 1419, \$4.98 (SD).

The bright particular star of this sparkling traversal of thirty songs from the rowdy days of Prohibition is the talented Dorothy Provine. With a fine voice, superb sense of style, and wonderful ability to re-create the sort of rosebud-mouthed warblings that passed for singing in the Twenties, this versatile artist completely dominates the program. Whether she is singing a gentle and affecting version of *The Man I Love*, giving a low-down, growing performance of *Hard-Hearted Hannah*, or jauntily boop-boop-a-doing her way through Gershwin's *Looking for a Boy*, Miss Provine is always, as we used to say, The Cat's Pajamas. When she needs the help of The Girls, they are always in there pitching, with some high piping accompaniment, as are The Trio with their

languid efforts at harmonizing. At there are excellent performances by the two bands of some arrangements that are neither overblown nor anachronistic. This disc and an earlier issue using the same artists (W 1394) are two of the most pleasing souvenirs of the Roaring Twenties. J.F.

"Getting To Know You." Varel and Bailly; Les Chanteurs de Paris; Orchestra, Jack Pleis, cond. Columbia CL 1638, \$3.98 (LP); CS 8438, \$4.9 (SD).

Varel and Bailly have turned a very neat trick here in transforming a group of familiar American songs into what now sounds like a set of typical French *chansons*—philosophic, evocative, moody and occasionally a little arty. Naturally the new French lyrics these artists have devised bear little relationship to the American originals, being very much in the style of Prevert and Leo Ferré. The transformation of *Home on the Range* to *Notre Maison Bleue* (where, naturally no buffaloes roam) is no less surprising than finding that behind the French façade of *Que fais-tu là?* flows the *Eric Canal*, or that *When You Wore a Tulip* under the French title of *Une Couche de croquer*, almost sounds like a parody of Rodgers' *My Favorite Things*. This is an amusing project, done with flair. J.F.I.

"Sixty French Girls Sing Encore." Les Djinns Singers. ABC-Paramount ABC 368, \$3.98 (LP).

The platoon of French girls between thirteen and sixteen years of age who comprise Les Djinns know how to shape a stunning phrase and build a magnificent choral climax. Their unique, light-textured sound is heard at its best in *La Mer* and *The Song from Moulin Rouge*; their voices also impart a delightful swinging tenderness to *La Fenêtre du monde* and a soft lyricism to *Nos belles années*. My sole criticism of their technique remains one I voiced in reviewing their earlier album, "Sixty French Girls Can't Be Wrong": after a dozen numbers, one's ear yearns for the dark thrust of a bass section. Too many sopranos can be like too much whipped cream. Excellent recorded sound. O.B.B.

"Sound Effects," Vol. 2. Audio Fidelity DFS 7010, \$5.95 (SD).

A sequel to Audio Fidelity's first omnium gatherum, here the earlier locked-groove scheme has been abandoned, so that an avid sound-fancier can play through each side without stopping to lift and replace the pickup, while the bands themselves, though narrow, can easily be located whenever a particular example is wanted. There are forty-eight in all: mostly man-made on the "A" side, mainly of animals (ranging from sea lions and mourning doves to cranky, sneezing, and chortling human babies) on the "B" side; and it is curious indeed how even the most familiar sounds (like those of shoveling snow, shuffling cards, a dropped tray of dishes, etc.) reveal strikingly unexpected characteristics in such isolated, over-lifesize, and sharp-focused documentary-shots as these. R.D.D.

"Ray Charles and Betty Carter." Ray Charles; Betty Carter; Jack Halloran Singers and Orchestra, Marty Paich, cond. ABC-Paramount ABC 385, \$3.98 (LP).

Dyed-in-the-wool Charles fans will snap

CIRCLE 14 ON READER-SERVICE CARD

record up automatically, fringe admirers will be interested in what Charles has with these standards, and those who merely like the songs will want to find out what this singer, who seldom operates in this milieu, brings to these numbers that other singers haven't. The unnamed group will quickly discover Charles's remarkable talent for illuminating almost anything he sings—and even a huge string orchestra and the Jack Malloran Singers, with him on five of these tracks, cannot completely hide the fact. It is on the remaining seven tracks, however, when Charles and his partner is working with a smaller band, that things really move. Among the brightest gems are a buoyant *Just You, Just Me*, a memorably insinuating *Baby, It's Cold Outside*, and a breezy *Takes Two To Tango*. On these, it seems to me, Miss Carter is most closely attuned to working with Charles. Although I myself feel that Charles is still a much more interesting and powerful artist in the blues, gospel, and jazz fields, he proves here as he did on Atlantic 1312) that he can cut a wonderful record of standards. J.F.I.

"A Visit to Borneo." Music of the Dusun, Murut, and Bajau Tribes, recorded by Dr. Ivan Polunin. Capitol T 10271, \$3.98 (LP).

This extraordinarily well-recorded sampler of ethnic music from British North Borneo, Dr. Polunin, taping traditional songs and dances of three tribes, has captured a vital cross section of an alien, arresting genre. Rhythm far outweighs melody in this idiom, but a kind of harsh, primitive lyricism invests the music. It demands sympathy and attention of the listener, but in return opens a wide, exotic musical vista. Succinct, informative notes. O.B.B.

"Play the Harmonica." Cham-Ber Huang, instructor. Music Minus One MMO 1014, \$4.95 (LP).

"The Sound of Brushes." Charles Perry, instructor. Music Minus One MMO 175, \$3.98 (LP).

Gradually expanding its activities (originally confined to participation-records of chamber music) MMO has recently invaded the pops field with rhythm section accompaniments for one's own instrumental or vocal solos, and with various instruction courses. The present two teaching-and-accompaniment examples are models of their kind, progressing by such clearly described and illustrated easy steps that even a complete beginner should acquire basic technical proficiency in short order. And for good measure, besides helpfully illustrated booklets, each is boxed with actual instruments: one with a ten-hole diatonic "Marine Band Soloist" Hohner mouth organ; the other with a pair of professional wire brushes and a drummer's practice pad glued to the back of the overside disc album.

There has been an excellent harmonica course complete with a similar Hohner instrument (by Alan Schachter for tipic), but the present one provides even more detailed and comprehensive drills in the fundamentals and boasts a skilled instructor who, despite his oriental name, speaks the best English and has the most unaffected manner of any record narrator I've ever heard. Perry's voice and manner are more routine, but his brush-technique instructions and examples are no less painstakingly precise; the over-

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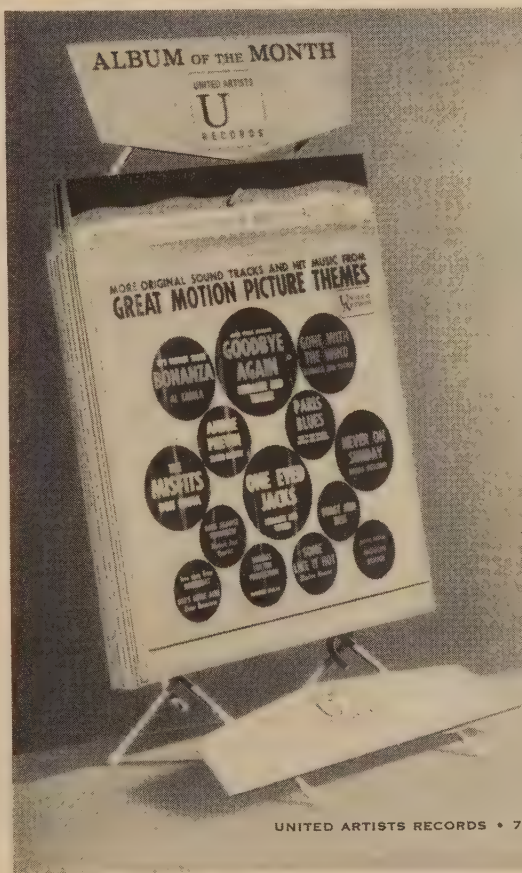
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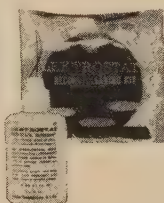
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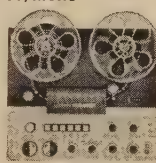
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side accompaniments-only, by Mal Waldron and various bassists, are stimulating examples of true jazz; and in the *Trio Take Over* Perry (with Waldron and bassist Addison Farmer) provides exemplary demonstrations of virtuosic brush work. R.D.

"The Clancy Brothers and Tommy Makem." Clancy Bros.; Tommy Makem. Columbia CL 1648, \$3.98 (LP); 8448, \$4.98 (SD).

The three Clancy boys have trod many a musical bog since their inauspicious American disc debut some years back. Happily, experience has taught them to sing together with a tight cohesion that in no way impairs their rollicking spontaneity. Joined by the puckish Tommy Makem, they here offer a typical array of their Irish wares. Columbia has provided a kind of hybrid ambience: studio recording with two hundred singing skills in attendance) that neither helps nor hinders the proceedings: merely sounds artificial. *Tim Finnegan's Wake, The Moonshiner, and You*. Roddy McCorley show the singers' their catchy best, but Tommy Makem's sardonic singing of North Ireland's unofficial anthem, *The Auld Orange Flower* really kindles the program. Excellent sound, with the minimally separated stereo barely holding its own against full, clear mono version. O.B.

"X-15, and Other Sounds of Rocket Missiles, and Jets." Johnny Magnus narrator. Reprise R 6003, \$4.98 (LP). Previous jet and rocketry recording (notably Fortissimo's "Jets" and Vox "Rockets, Missiles, and Space Travel") probably have provided as vivid action sonic documentations as these—although I can't judge from the present clear, powerful monophony the full dramatic effect of its as yet unheard stereo version. But what gives this release special distinction is its absorbingly informative saga of the experimental planes and missiles, which have led up to the X-15 forerunner of the manned spacecraft of the future. The story itself is well told by Johnny Magnus and superbly illustrated by a variety of sound effects topped by those of the X-15 itself. R.D.I.

"I Like It Swinging." Buddy Greco; Orchestra, Al Cohn, cond. Epic LP 3793, \$3.98 (LP); BN 602, \$4.98 (SD).

Swing this record certainly does, with both vocalist and orchestra determined to keep things going at top speed. But a stream of songs projected with such consistent nervous tension can get pretty tiring. The nearest thing to a change of pace that Greco permits himself is in the lightly swung version of *Once in Love with Amy* and in a pleasantly loping *The Surrey with the Fringe on Top*. Greco's style may not be to everyone's taste, but he is certainly never dull. Complementing his performances are the adventurous arrangements by Al Cohn. Particularly fascinating are Greco's treatments, as swing numbers rather than ballads, of *Around the World, Secret Love*, and the Peggy Lee song *Love Close* making sometimes brings the artist too close for maximum pleasure. J.F.

"Bivona Deals in Millions." Gus Bivona and His Orchestra. Warner Bros. W 1361, \$4.98 (SD).

Eleven bonbons of the big-band era

ergo a stereo renaissance at the hands of clarinetist Gus Bivona and his orchestral chameleons, thus enabling fans of hardy hits like Jimmy Dorsey's *Capola* and *So Rare*, Woody Herman's *era*, and Glenn Miller's *Tuxedo Junction* to hear their old favorites bedecked with truly brilliant two-channel sound. Bivona and his cohorts have a firm grip on the styles of the bands in question, and the instrumental soloists manage to evoke nostalgic echoes of Goodman, Papa, et al. Faithful as they are, the Bivona versions lack the electrifying impact of the originals, but no violence is done and this anthology is more than welcome in the catalogue. O.B.B.

Charanga with Barretto. Ray Barretto and his Charanga Orchestra. Riverside RLP 97506, \$5.98 (SD).

entire program of the specialist Puerto-Rican/New-Yorker Hector Rivera's catchy compositions, performed by a lively little "charanga" band (some members of which double as no less talented vocalists), which seems to have a particularly apt feeling for the authentic idioms and rhythms of the current race-vogue style. *Cumbamba*, *Pachanga*, *La bailar*, *Cye Heck*, *Ponte Dura*, and *Barretto en la Tumbadora* are perhaps the most distinctive pieces here, while the outstanding player is a rhapsodically wild, if sometimes painfully shrill, flutist. The strongly stereoisitic recordings, while extremely bright and clean, are excessively dry. R.D.D.

Broadway, Bongos, and Mr. B. Billy Eckstine; Hal Mooney and His Orchestra. Mercury MG 20637, \$3.98 (LP).

Surrounded by bongos, marimbas, xylophones, and other musical appurtenances of the Latin-American orchestra, the respectable Billy Eckstine tackles a program of show tunes decked out in Hispanic rhythms. I say "tackles" because I feel that few of these songs stand up well under this sort of orchestral treatment; and although Eckstine uses his richly vibrant voice effectively, the rhythmic assault to which this material is subjected forces him to pull the vocal line out of shape. Of the ballads, *Stranger in Paradise* emerges the least untroubled, while a driving song like *From His Moment On* is possibly improved by its rhythmic setting. J.F.I.

Big Band Percussion. Ted Heath and His Music. London SP 44002, \$4.98 (SD).

London's "Phase 4" sound has tremendously wide separation, a solid middle, and directionality, and fine studio ambience. But so much engineering gimmickery has been introduced that the usually glossy and precise playing of the Ted Heath band is transformed into something more like Spike Jones and his cohorts on a spree. Instrumentalists, solo and in sections, flit from speaker to speaker, often in mid-phrase, like marionettes responding to the manipulation of strings. Percussionists in particular seem to have been supplied with channel-hopping pogo sticks. These stereo eccentricities disrupt the flow of almost every number. London's "Phase 4" musical arranger may, as the notes assert, "have been given a whole new technical capacity with which to work"; but the results here do not argue very impressively for the potentialities of this technique. J.F.I.



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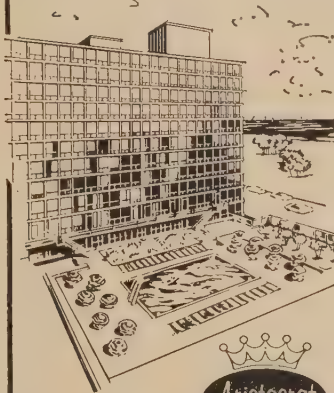
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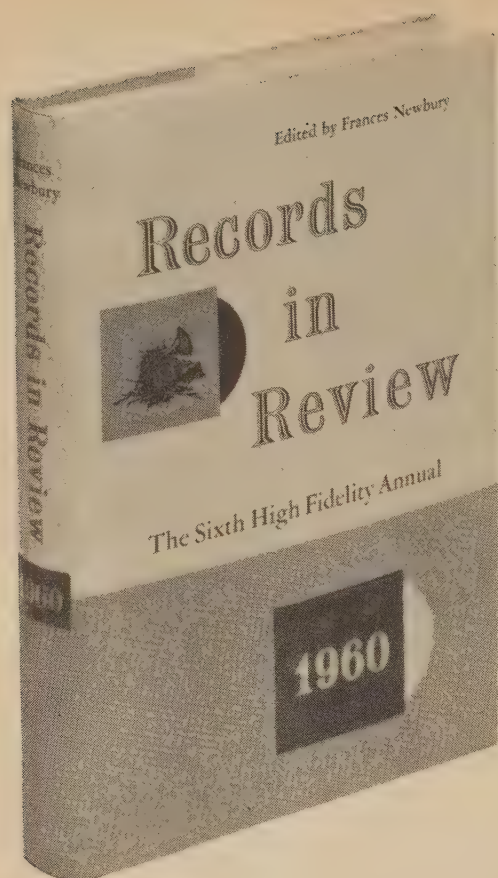


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JAZZ



Chris Connor and Maynard Ferguson's Orchestra: "Double Exposure," Atlantic 8049, \$4.98 (LP); S 8049, \$5.98 (SD). "Two's Company," Roulette 52068, \$3.98; S 52068, \$4.98 (SD). The simultaneous release of two discs by Miss Connor and the Ferguson orchestra occasioned by the fact that they are under contract to different labels and, once a mutual exchange had been arranged, neither label could let the other get ahead in rushing out the resultant mating. In both cases, Ferguson and his band might just as well have stayed home. They either play a subservient role as background to Miss Connor or, on the few occasions when they get a chance to play briefly on their own, they show their most distasteful, blatant side. On the other hand, Miss Connor, whose efforts as a "jazz" singer have always struck me as distressing, has rarely been shown off to better advantage. Miss Connor is an uncommonly good singer, at her best in what might be called popular art songs—*The Wind and Where Do You Go* on the Roulette disc—and certain mood things such as *Black Coffee* and *Spring Can Really Hang You Up the Most* on the Atlantic disc. And she does quite well on some kinds of show material—*Summertime* and *It Never Entered My Mind* on Atlantic are examples. In fact, she can do a very respectable job on almost anything except her conception of "jazz singing." Both discs are happily free of this sort of thing. The dreadfully heavy Ferguson band and Ferguson's irritating trumpet forays are the only drawbacks here.

Ada Cox: "Blues for Rampart Street." Riverside 374, \$4.98 (LP); 9374, \$5.98 (SD). This is an incredible disc. At the time it was recorded, in April of this year, Miss Cox was in her late seventies. The incredibility does not relate to her age alone, but also to the fact that a singer who made effective use of a limited voice thirty-five years ago and tried an un auspicious return from retirement twenty years ago has now, after two decades of inactivity, been able to record performances marked by an absorbing combination of maturity and assurance. Her voice often wavers to be sure, but at the same time there is great firmness in her projection. This firmness is emphasized by her hard accent (there's no Southern softness here) and the jarring way she hits her consonants, both of which contribute to the bite of her delivery. Her subtleties of inflection and the expressiveness of her slight twists of phrasing are remarkable instances of

polished artistry. And the special qualities of her early records—her manner of lifting and extending a line, the slightly nasal tone that was part and parcel of that lifting—are still present and immediately recognizable in such old favorites as *Fogysm* and *Wild Women Don't Have the Blues*. She receives superb accompaniment from a group led by Coleman Hawkins that includes Roy Eldridge, Sammy Price, Milt Hinton, and Jo Jones. Eldridge, in particular, plays marvelously sympathetic muted trumpet. Incidentally, don't be thrown off by the first two tracks on Side 1, for they are the least successful in the entire collection. The full rewards appear in *Fogysm*, *Wild Women*, *Hard Times Blues*, *Hard Oh Lord*, and especially *Lawdy, Lawdy Blues*.

Wilbur de Paris: "On the Riviera." Atlantic 1363, \$4.98 (LP); S 1363, \$5.98 (SD). The De Paris band, which once could produce some guttily strutting jazz along with its stiff-jointed excursions, has been running steadily down hill, and on this disc, recorded at the Antibes Jazz Festival in 1960, is just a few steps removed from parody. In fact, almost the only thing connecting the band with jazz reality here is Sidney de Paris' trumpet. Possibly stung by repeated comments in the past about its lumbering attack, the band dives into these pieces—*South Rampart Street Parade*, *Très Moutarde*, *Fidgety Feet*, *Battle Hymn of the Republic*, *Clarinet Marmalade*, *Sensation*—at a ridiculously breakneck clip, producing a shrillness that seems born of desperation. The one break in their furious attack is *St. Louis Blues*, played at a moderate tempo over an *Every Day* riff on which pianist Sonny White takes a presentable solo. Fast or slow, this band still has a stodgy rhythm section, and Wilbur de Paris' trombone maintains an excruciating level of banality.

Kenny Dorham: "Whistle Stop." Blue Note 4063, \$4.98 (LP). Trumpeter Kenny Dorham reveals a wide range of ideas as a composer in this collection of his own pieces. The selections vary from boppish themes to fashionable funk, from exoticism to simple lyricism, and include a bypath into a modal bit. But the development of Dorham's themes by this group (Hank Mobley, Kenny Drew, Paul Chambers, and Philly Joe Jones) is, as a rule, not as interesting as the themes themselves. Drew builds several honest, rugged solos, and Dorham's trumpeting varies between crisp, flowing, open horn work and

tightly controlled muted playing in the Miles Davis manner. But, with one notable exception, Dorham stays on far too long and dilutes solos which might have been good if they had been considerably shorter. The exception is a very brief, beautifully eloquent presentation of a charming theme called *Dorham's Epitaph*.

Victor Feldman: "Merry Olde Soul." Riverside 366, \$4.98 (LP); 9366, \$5.98 (SD). Feldman is heard as both pianist and vibraphonist in a trio and a quartet and, in the process, reveals an interestingly split musical personality. On piano he shows warmth, strength, and the ability to dig into a solo in a sound jazz sense. On vibraphone, however, he tends to float around in airy ambiguity, playing in a boneless fashion and usually failing to come to grips with any basic jazz ideas. His vibraphone manner is busy while his piano approach is inclined to be direct, simple, and without frills. Under the circumstances, it is fortunate that on five of these eight selections he plays piano in styles varying from a churning blues to a darkly relaxed mood in a composition of his own called *Serenity*. Excellent support is provided throughout the set by Sam Jones, bass, and Louis Hayes, drums.

Joe Harriott: "Southern Horizons." Jazzland 37, \$4.98 (LP). On the evidence of this record (and a few by Dizzy Reece), the British West Indies would seem to be producing a particularly crisp, swinging brand of jazz. Alto saxophonist Joe Harriott is one of three West Indian musicians heard in this set, which has been produced from two sessions played a year apart. That year's difference suggests that Harriott is developing rapidly. ("Suggests" is used advisedly, since the balance of instruments on the first session is erratic, and some of the differences between the two sessions may be attributed to this technical miscarriage.) He plays in a jumping, jabbing style bearing some resemblance to the better work of Pete Brown. His West Indian colleagues are Shakespeare Keane, a trumpeter and flügelhornist with a bright, clean attack, and Coleridge Goode (Harriott's first name really ought to be Wordsworth), a bassist whose work is highly commendable until he goes into a Slam Stewart routine, humming in unison with his plucking. The whole set is lively, jumping jazz, with excellent support and solos from pianist Harry South, a British but non-West Indian musician.

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Junior Mance Trio: "At the Village Vanguard." Jazzland 41, \$4.98 (LP); 941, \$5.98 (SD).

The interesting musical personality displayed by Junior Mance on his first disc with his trio (Jazzland 30) is rarely apparent on this new set, recorded before an audience at the Village Vanguard. Mance is, of course, a skillful and dexterous pianist, but most of these performances are superficial—technically well played, but lacking in emotional drive. Occasionally, as on *63rd Street Theme*, the stylish, lifting phrasing that brightened the earlier disc comes to the fore, but Mance's work on these pieces is too often disappointingly impersonal.

The Montgomery Brothers: "Groove Yard." Riverside 362, \$4.98 (LP); 9362, \$5.98 (SD).

Of the three Montgomery brothers, the one who makes the difference is Wes, a guitarist who has come up with a personal style of playing so sound, so forceful, and so basically right that he has finally broken through the monopoly on jazz guitar held for the past twenty years by the followers of Charlie Christian. There is nothing showy about Wes's style but, with the strength of perceptively directed understatement, he plays with tremendous verve, glowing lyricism, and a fascinating depth of blues feeling. These are the clearest recordings yet of the integrated skills of the Montgomery brothers' group (made up of Buddy, piano, Monk, bass, and a non-Montgomery, Bobby Thomas, on drums). Buddy carries his share of the solo work, but one is constantly aware of the skill of Wes both in his solos, in support of Buddy, and in the ensembles. The program, a mixture of originals and standards, is a rare example of unostentatious but brilliantly swinging small-group jazz.

Cecil Payne: "Performing Charlie Parker Music." Charlie Parker 801, \$4.98 (LP).

Cecil Payne is an erratic baritone saxophonist who has the misfortune of being on one of his good binges here among musicians so fine that he ends up as low man on one of the best totem poles. The pieces on this disc are attributed to Charlie Parker, most of them familiar, boppish riffs—*Cool Blues*, *Shawnuff*, *Relaxin' at Camarillo*, *Bongo Bop*, *The Hymn*. Those with whom Payne must contend are Clark Terry, skittering over his trumpet with typically airy vigor; Duke Jordan, a pianist who just keeps moving ahead with no showiness but with tremendous urgency; Ron Carter, an astonishingly imposing bassist; and Charlie Persip who seems to drum from a level slightly above the hornmen instead of from the customary position below and behind them. Payne's playing is lean and forceful, a pleasant departure from some of the watery meanderings he has committed to records. Altogether, this is an excellent example of well-grounded, up-dated bop with blessedly short and varied solos played by a really top-flight group of understanding pros.

Billie and Dede Pierce: "Blues in the Classic Tradition." Riverside 370, \$4.98 (LP); 9370, \$5.98 (SD).

Although Billie Pierce strikes a refreshing note among today's blues singers, with her direct derivation from the "classic" of the Twenties, she is not

the least bit inventive either in the musical construction of her singing or in her use of lyrics. Two LP sides devoted to her become extremely monotonous, for her performances are utterly lacking in variety. The saving grace of this disc is the cornet accompaniment of her husband, Dede Pierce, whose playing support of her and in a few brief solo moments is consistently appealing. It is unfortunate Dede did not take the major role here, for he appears to be capable of extremely exciting playing, and Billie in a minor role, could be quite acceptable.

Paul Serrano Quintet: "Blues Holiday." Riverside 359, \$4.98 (LP); 9359, \$5.98 (SD).

Serrano's Quintet has a hard, cutting attack, driven by the leader's bright, brassy trumpet and the sharp, penetrating, alto saxophone of Bunky Green. Pianist Jodie Christian's probing piano serves as contrast and relief, but is not able to counteract completely the feeling of clangor that Serrano and particularly Green create. Serrano also has a lyrical side and, with a mute, plays very much like Miles Davis. Green, however, is so concerned with pouring out a gush of hard-bitten notes that he seems to have no time for shading or variety.

The Ira Sullivan Quintet. Delmar 402, \$4.98 (LP).

Sullivan's versatility (he plays trumpet, alto horn, and alto and baritone saxophones—plus tenor saxophone, although he is not heard on that instrument here) is the focal point of this collection. He is quite adept, particularly on the saxophones, and he has the assistance of a pleasant pianist, Jodie Christian. Still, the performances come out rather drably because of the lackadaisical work of Johnny Griffin, the tenor saxophonist who, one presumes, is present largely because of his name value. Whatever the reason, he detracts from what might have been a good showcase for Sullivan, who has remained surprisingly obscure for several years despite his capabilities.

Ben Webster: "The Warm Moods." Reprise 2001, \$4.98 (LP).

The mixture of raw strength and tenderness implicit in almost all of Ben Webster's playing is caught in full flight in this set of ballads. For once Webster has been recorded without the disturbing overemphasis on the breathiness of his playing that has disfigured his other discs in this vein. This time we get the rich, undefiled Webster tone, poured into lines singing with lean lyricism. His accompaniment is a string quartet and rhythm section, but the presence of the strings is not as dire as might be anticipated, for arranger Johnny Richards has used them percussively much of the time; they prod Webster along instead of lying down in bland supinuity while he wades through them. The tunes seem casually chosen (although the choice of *Nancy* can only be interpreted as deliberately sugaring up the boss, Frank Sinatra, who owns this new label) but this seems to make little difference to Webster, who finds something interesting to do with all of them.

Big Joe Williams: "Piney Woods Blues." Delmar 602, \$4.98 (LP).

Williams is a veteran blues singer, not to be confused with the Joe Williams who



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il recently was Count Basie's vocalist. style is relatively archaic, decorated with mumbles and shouts and with a diction so thick that he is more difficult to follow than the average blues singer. In an interview with him on one track is obscured by his heavy, elided manner of talking that one has to listen repeatedly to find out—or guess—what he is saying. At his best (on *No More Whiskey*, for instance), Williams is a superb, shouting singer with strong overtones of Bill Broonzy. But this is an extremely erratic collection both in the quality of the singing and in the quality of the recording. Levels and balances change from track to track; on one selection Williams' voice appears to be high, and on another, low and heavy. Even so there is enough provocative material in this collection to make it worthwhile.

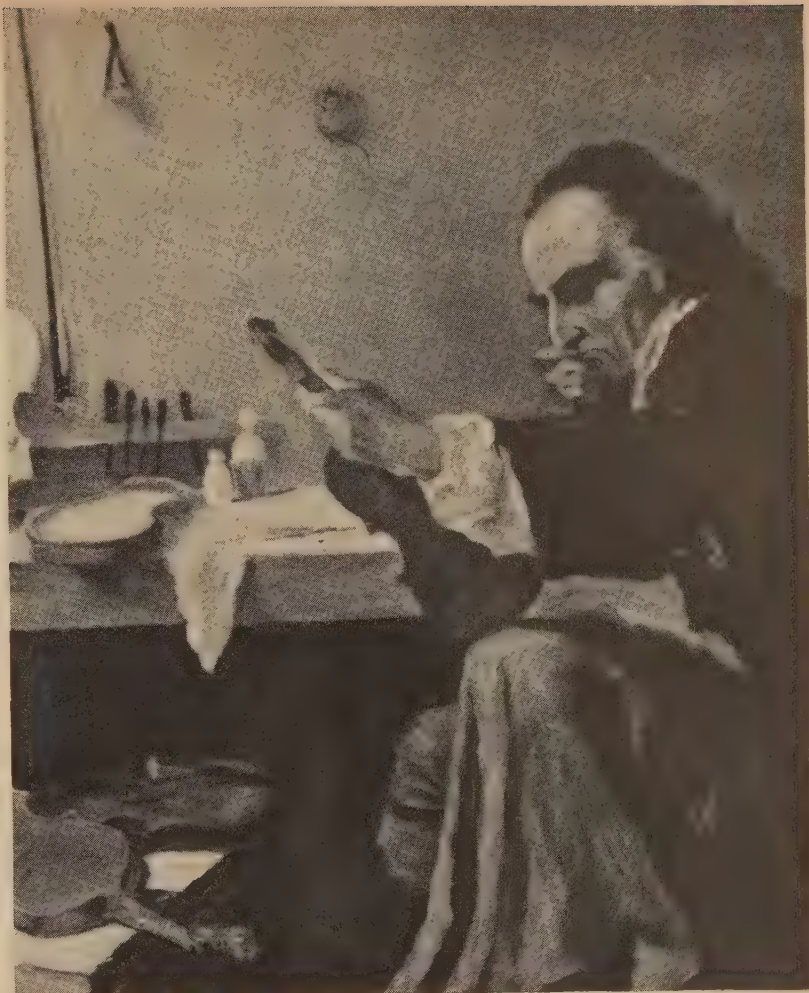
Joe Williams: "Together." Roulette S 52069, \$3.98 (LP); S 52069, \$4.98 (SD).

During his years with Count Basie, Joe Williams appeared to be a basically effective blues singer whose work, toward the end of his Basie stay, became so stylized as to be monotonous. (Of course, the requirement that he sing every day night after night for years would get anyone in a rut.) When he occasionally turned to ballads then, the same stultifying stylization made his pop efforts even stiffer. This disc, on which he is accompanied by Harry Edison, Sir Charles Thompson, an unidentified tenor saxophonist, and rhythm section, is made up of pop standards. It is pleasing to find that Williams is now giving some consideration to melody and, with moderately swinging tempos, sings with some measure of relaxation. But where he once overemphasized a static style, he now underplays to such an extent that, while the songs are delivered with inoffensive competence, there is nothing distinctive or interesting about them. He makes little use of the vocal range he has shown in the past, working in a neutral, middle area that eventually gives the effect of a monotone. The instrumental accompaniment is amiably swinging.

Lester Young: "Pres." Charlie Parker 402, \$4.98 (LP).

Like the Charlie Parker disc on the new Parker label, this set is taken from an amateur tape made at a party and is of impressively low quality as a recording. The focal point, however, is Lester Young (along with a crisp, unidentified mumpeter), and despite the atrocious sound quality and the surrounding noise a lot of the warm, lifting sound of Young's tenor saxophone emerges from the tracks. Apparently he was either annoyed by his audience or kidding it at some point in the course of the evening, for he plays an untitled blues with a great scattering of blurbs and honks that are completely out of character. (And what can one make of the fact that the producers of the record have chosen this obvious "put on" as the lead piece in the set—can they really believe that this is an appealing introduction?) Aside from his blues, Young plays *Lester Leaps*, *I Cover the Waterfront*, *These Foolish Things*, *Sunday*, and *Destination Moon* with unknown accompaniment. Like the Parker disc, this recording is only for advanced enthusiasts of the featured artist.

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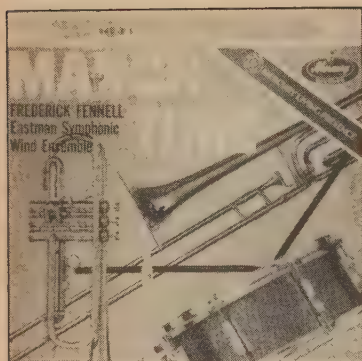
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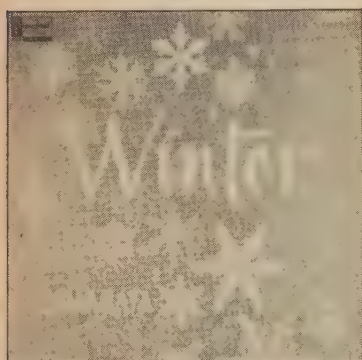
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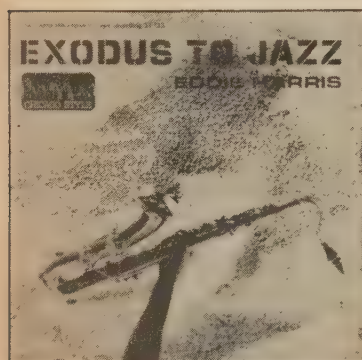
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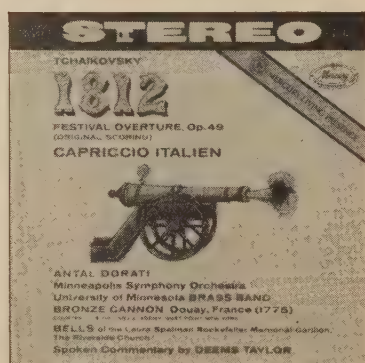


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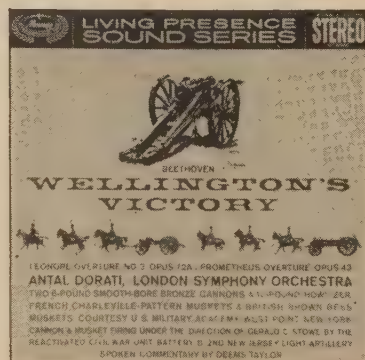


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Reviewed by R. D. DARRELL

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BEETHOVEN: *Trio for Strings, No. 3, in D, Op. 9, No. 2*

Schubert: *Trio for Strings, No. 2, in B flat, D. 581*

Bach: *Sinfonias: No. 4, in D minor; No. 9, in F minor; No. 3, in D*

Sasha Heifetz, violin; William Primrose, viola; Gregor Piatigorsky, cello.

• RCA VICTOR FTC 2076. 42 min. \$9.95.

There should be a warm welcome awaiting these relatively unfamiliar but freshly gratifying little trios by a Beethoven already vigorously assured at twenty-eight and a twenty-year-old Schubert bursting with elegantly florid melodism and graceful vivacity. Unlike most all-star performances (including the present group's 1958 monophonic recordings of several other Beethoven string trios), these are marked by more exuberance than polish, but the players' obvious polish in their music making communicates the works' youthful verve far better than if they had smoothed down all the rough edges in more extended rehearsals, and their zestfulness is further enhanced by the vibrant immediacy of the boldly and direct stereo recording. As for the Bach, there is so much intellectual maturity in the concise three-part Sinfonias that one can only regret the group's failure to record the complete set of fifteen—and the fifteen two-part Inventions as well. For these are not arrangements, but straight note-for-note readings which clarify and contrast the contrapuntal lines as even the ablest keyboard player never can. More, please.

BRUBECK: *Dialogues for Jazz Combo and Orchestra*

Bernstein: *Maria; I Feel Pretty; Somewhere; A Quiet Girl; Tonight*

Dave Brubeck Quartet, with the New York Philharmonic (in the Dialogues), Leonard Bernstein, cond.

• COLUMBIA CQ 332. 40 min. \$7.95.

Like earlier attempts by Gunther Schuller, Gil Evans, and others to reconcile the conflicting idioms of improvisatory jazz ensembles and scorebound symphonic orchestras, these Dialogues have satisfied neither jazz nor classical connoisseurs. The Dave Brubeck Quartet plays brother Howard Brubeck's work *concertino* to the Philharmonic's *ripieno* in a modern paraphrase of the concerto grosso, and while I quite agree that the present experiment is a rambling blustering affair that never achieves genuine distinction, I still find the floundering here much more interesting than the generally adverse re-

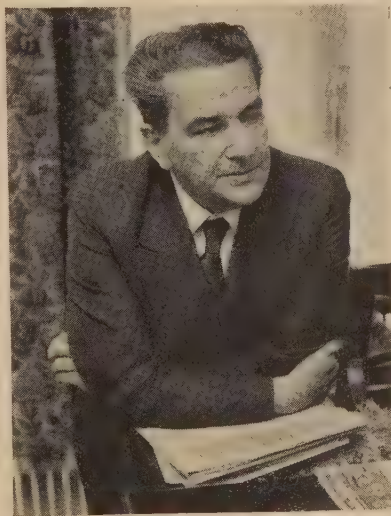
ports had led me to expect. Then, too, it can serve to introduce exclusively classical listeners to the engaging jauntiness of the Brubeck Quartet, and particularly to its imaginative, lilting saxophonist Paul Desmond. The quartet plays with considerably more assurance when it is on its own, in the Bernstein *divertissements*, and *I Feel Pretty* and the atmospheric *Somewhere* are especially effective. In any case, this "Bernstein Plays Brubeck Plays Bernstein" mélange is a curio which deserves an unprejudiced hearing.

HANDEL: *Water Music (complete)*

Amsterdam Concertgebouw Orchestra, Eduard van Beinum, cond.

• EPIC EC 803. 49 min. \$7.95.

Two powerful incentives prompted my special request for this back-release which failed to appear for review at its time of issue: a second chance to memorialize the late Dutch conductor, whose only other tape representation was reviewed here last August; and a first chance to recommend a complete *Water Music* to replace the long-out-of-print 2-track Concert Hall version of 1957. Happily, the present reel serves both



Epic's Van Beinum.

purposes even better than I had hoped. Van Beinum and the Concertgebouw players are heard at their finest here, and although they (like Bamberger and the Frankfurt Opera Orchestra before them) make no attempt to use authentic period instruments and stylish idioms, they capture even better the essential baroque expansiveness of spirit; they play with more resilience, lyricism, and subtlety; and the present luminous stereo

recording captures more purely both the piquancy of the wind scoring and the glowing warmth of the strings. As for the music itself, the familiar Harty suite gives only a tantalizing taste of its infinite variety and vigor. One may not always play all twenty movements at a single sitting, but they all should be available whenever wanted—which in my own case is whenever I'm depressed or exhausted. For this is the best of all energy restoratives as well as an unfailing source of musical satisfaction!

ORFF: *Carmina Burana*

Janice Harsanyi, soprano; Rudolph Petrak, tenor; Harve Presnell, baritone; Rutgers University Choir; Philadelphia Orchestra, Eugene Ormandy, cond.

• COLUMBIA MQ 347. 58 min. \$7.95.

If you've never heard *Carmina Burana* before, or are only casually familiar with any of its earlier (mostly disc) recordings, you are in for a real thrill when you meet its electrifying repetitive rhythms and almost hypnotic tune-motives here. Not only is the music primitively exciting, but its pounding drums, chanting voices, and powerful orchestral sonorities make a truly sensational impact in Ormandy's driving but always well-controlled performance. Columbia's stereo is extremely broad-spread, wide-range, and reverberant. It is only when one knows the work well that one begins to realize the slenderness of its content and its excessive dependence on ostinato formulae. But even then one can marvel anew at Orff's ability to raise one's blood pressure by such basically simple yet inexhaustibly effective means. And it is only if you are familiar with other performances that the earnest Rutgers Chorus may seem lacking in true gusto and the present vocal soloists almost insufferably mannered. I shan't abandon my copy of the 1958 Vanguard 2-track version conducted by Fritz Mahler, which, while far less professional, has greater warmth and a hauntingly lovely soprano soloist. But that reel is no longer available, and the work itself makes such a dramatic addition to every library that the shortcomings of the present version should not seriously detract from its over-all galvanic appeal.

PROKOFIEV: *Concerto for Piano and Orchestra, No. 3, in C, Op. 26*

+MacDowell: *Concerto for Piano and Orchestra, No. 2, in D minor, Op. 23*

Van Cliburn, piano; Chicago Symphony Orchestra, Walter Hendl, cond.

• RCA VICTOR FTC 2060. 57 min. \$8.95.

Treasured for many years, my 78s of

Prokofiev's own Third are no longer available for reference and I haven't yet been lucky enough to obtain the recent Angel LP reissue. And as I doubt that my memory of the 78s (or of a 1926 live performance with Koussevitzky) is as reliable as Alfred Frankenstein's, I can only feel that Cliburn's reading fails to evoke Prokofiev's as closely for me. Or perhaps it would be better to say that I don't find as much irony and bite in Cliburn's treatment, which strikes me as considerably more romantic and full-bodied, especially in the present beautifully expansive stereo recording. Yet this is a fine performance in any case, while that of the MacDowell Second (a far more substantial and effective work than it is usually credited as being) is even better, for its unapologetic sentiment as well as for the vibrant dash and bravura which pervades—in very different ways—both works.

SHOSTAKOVICH: *Symphony No. 5, Op. 47*

New York Philharmonic, Leonard Bernstein, cond.

• • COLUMBIA MQ 375. 46 min. \$7.95.

A choice between this widely acclaimed version recorded soon after Bernstein performed it with sensational success in the composer's presence (in Russia) and the equally famous Stokowski reading (Everest) impales both the reviewer and the individual tape connoisseur on the painfully sharp horns of a very real dilemma. Replaying the Stokowski tape I am more than ever impressed with his conception of the work and with the blindingly recorded sonata; yet Bernstein's more idiosyncratic and impassioned approach is perhaps even more exciting, and it also is incomparably recorded. The clearest advantages Bernstein enjoys are a larger, more polished orchestra (respectably noticeable in the first-dose man's solo passages) and a more authentic big-auditorium acoustical ambience—that of Boston's Symphony Hall, as a matter of fact. Interpretatively, however, a decision can only be made on the basis of more subjective reactions. In most respects both tapes are exemplarily processed, but each is momentarily flawed by very slight reverse-channel spillover in the quietest moments of the Largo.

To sum up my own balancing of attractions, I feel that Stokowski's version is probably closer to the composer's intentions, at least as expressed in the printed score; Bernstein's more intense and individual treatment, nevertheless, gives the music even greater impact and electrical excitement. If I find a choice impossible, at least I can heartily recommend both editions, and I have no hesitation in acclaiming Bernstein's as the most characteristic and rousing effective of all the young conductor's recorded performances to date.

TCHAIKOVSKY: *Romeo and Juliet, Fantasy Overture*

†Strauss, R.: *Don Juan, Op. 20*

Vienna Philharmonic Orchestra, Herbert von Karajan, cond.

• • LONDON LCL 80072. 37 min. \$7.95.

For the familiar ultraromantic approach to *Romeo and Juliet*, tape collectors will have to go back to the Munch and Bernstein 2-track versions, still maintained

in print in the RCA Victor and Columbia catalogues, respectively. The present sole 4-track version will seem unduly restrained to many listeners (note especially the surely unstressed horn obbligato to the famous love theme), yet I doubt whether I have ever heard a more poetic reading, one played with sweeter orchestral sonorities, or more transparently and floatingly recorded. The tape is well processed, too, with less background noise than most earlier London releases.

The same qualities are no less evident in the Strauss. But though this performance may be incomparable for its continuity, I must confess that I am one listener for whom so nostalgic and tender a Don is somewhat disconcertingly introspective.

ROBERT SHAW CHORALE: *Operatic Choruses*

Bizet: *Carmen*; Les voici! Offenbach: *Les Contes de Hoffmann*; Presentation of Olympia. Gounod: *Faust*; Soldiers' Chorus. Verdi: *Nabucco*; Va, pensiero. Otello: Dove guardi splendono raggi. Il Trovatore: Anvil Chorus. Rigoletto: Zitti, zitti. Wagner: *Lohengrin*; Bridal Chorus. *Die Meistersinger*; Wach' auf! Thomas: *Mignon*; Au soufflé léger du vent. Mascagni: *Cavalleria rusticana*; Gli aranci olezzano. J. Strauss, II: *Die Fledermaus*; Brüderlein und Schwesterlein.

Robert Shaw Chorale, RCA Victor Orchestra, Robert Shaw, cond.

• • RCA VICTOR FTC 2072. 46 min. \$8.95.

If there is a SIOCS (Society for the Improvement of Operatic Choral Singing), it should immediately purchase copies of this tape (or its stereo disc predecessor) to present to the management of every opera company. This is surely the way operatic choruses should sound, and seldom do: high-spirited, crisply exact, faithful to the printed notes, and majestic or lilting as the occasion demands. Incidentally, it is also the way they should be recorded: brilliantly but never overpoweringly, and with natural high-fall reverberation. Only a hint of those still unvanquished tape bugaboos, background noise and pre-echo, remains to remind us that processing techniques still fall short of absolute perfection.

"Harold Arlen Songbook." Ella Fitzgerald; Billy May and His Orchestra. Verve VSTP 254 (twin-pack), 92 min., \$11.95.

Fine as were Ella's earlier Rodgers & Hart, Berlin, and Gershwin songbook tapings, she has seldom been in better voice than she is here, and certainly never has achieved more consistently well-rounded song interpretations—as notable for their characterizations as for the limpid singing itself. Best of all, she has almost invariably ideal material in Arlen's persuasive blend of balladry and blues, even the most familiar examples of which gain immensely in stature when done at full length and infused with Ella's inimitable warmth. Billy May's arrangements are generally quite straightforward (that of *Out of This World* is oddly original); the recording is rather weighty at the extreme low end, but it is boldly clear and open, and despite the well-

marked channel differentiation the soloist is always perfectly centered. But why, why are two songs (*I'll Wind and It Was Written in the Stars*) in the disc album omitted here? I had thought that such deletions were characteristic of 2-track releases only. It cannot be condoned nowadays.

"The Best of the Popular Piano Concertos." George Greeley, piano; Warner Bros. Orchestra, Warner Bros. WSQ 1410. 38 min., \$3.95.

I've bypassed most of Greeley's previous so-called "concerto" programs as sheer schmaltz, often in seemable musical taste, but since the present anthology drawn from them includes some of his most popular examples (and especially since it is issued at a bargain price likely to be irresistible to many tape collectors) it's my uncomfortable duty to give it at least some mention. Except for a mildly amusing if excessively mannered transcription of Grofé's *On the Trail*, this is the quintessence of emotionality, and needless to say is no less lushly recorded than it is played. The pop tunesmiths represented here may not be disturbed by Greeley's rubatos, saccharinities, and inflations, but I shudder to think what Richard Wagner would have to say about this plugging, dance-beat, *molto espressivo* desecration of his *Liebsteid*!

"Carnival." Original Broadway Cast, Saul Shechtman, cond. M-G-M STC 3946. 43 min., \$7.95.

Reports on the show itself have been so enthusiastic that I am rather let down by hearing the Bob Merrill score apart from its diverting stage action—suggested with vividness here only in the rowdy but all-too-short *Grand Imperial Cirque de Paris* number by Pierre Olaf and the chorus. Anna Maria Alberghetti sings prettily enough and Jerry Orbach very robustly, but the music only comes to life in Kaye Ballard's very funny and quite virtuosic *Humming*, and in occasional bits by the somewhat self-consciously quaint puppets. Those who have seen the show itself will undoubtedly welcome this tape with fewer qualifications, although they too may be annoyed by the frequent overspill of the too-closely-mixed soloists. In other respects the broadspread stereoism gives a spacious theatrical effect (with more marked antiphonal qualities than the stereo disc) and the orchestra itself, held well back of the soloists, is excellently recorded.

"Classics by Chackfield" and "Movie Themes." Frank Chackfield and His Orchestra. Richmond RPE 45025 and 45026, 41 and 33 min., \$4.95 each.

Two more of the outstandingly attractive mood-music programs by the British master of this genre. The light-classics transcriptions are tastefully unpretentious, and they are played with restrained sentiment rather than sentimentality in aurally enchanting tonal coloring and the sweetest of stereo recording. Particularly effective here are the Grieg *Morning Song*, Dvořák's *Humoresque*, and the Bach Air. In the equally well played and recorded, somewhat more romanticized movie-theme collection, the most interesting selections are *The Green Leaves of Summer*, *Never on Sunday*, *Just in Time*, and the *River Kwai* March. My only complaint is over the lamentable failure to credit by name the superb French horn soloist who makes the most of starring roles throughout.

"Spotlight Percussion." Terry Snyder and His Orchestra. United Artists UATC 2228, 31 min., \$7.95.

"Golden Piano Hits." Ferrante and Teicher, pianos; Orchestra and Chorus, Nick Perito, cond. United Artists UATC 2227, 37 min., \$7.95.

For quite gorgeous sound qualities and unabridged, if somewhat exaggerated, realism these are two of the most successful releases in the "Ultra Audio" series, and their sonic attractions are even more apparent in these sweeter yet no less dazzling tapings than in the "harper" original SDs. Musically they are less distinctive, except perhaps for Snyder's pealing *If I Were a Bell* and Ferrante and Teicher's warmly atmospheric *Till and Quiet Village*. Yet even when the arrangers are most fancily elaborate and the engineers busiest jitching or sharply contrasting channels, there is considerable zest and marked, if sometimes unnecessarily popularized, appeal.

"Benny Goodman Swings Again." Columbia CQ 359, 42 min., \$6.95. Recorded at Ciro's in Hollywood before a politely restrained but mounting enthusiastic audience, Benny's present ten-man band may not efface any memories of his great ones in the past, but both he and Red Norvo demonstrate that nowadays they command even greater virtuosity than they ever did before. Admittedly, the present revival of *Sing Sing Sing*, in John Markham's unimaginative drumming, remains earthbound. But when the Goodman clarinet, the Norvo tubas, or Flip Phillips' sax takes off—as in *Where or When, Slipped Disc*, and *Air-Mail Special*—it is the Real McCoy in a buoyant swing.

"Infinity in Sound," Vol. 2. Esquivel and His Orchestra and Chorus. RCA Victor FTP 1060, 30 min., \$7.95. A hard-sound fancier that I am, I have to draw the line somewhere, and for me Esquivel oversteps it in his complete disregard for musical taste and tonal attractiveness. There is plenty of sonic sensationalism here, both in the frantically fancy arrangements and the spectacularly stereoisitic recording, but almost without exception the crude effects cancel each other out. The sounds emanating from an electronic organ and a zu-zug chorus, the nauseous glissandos on various instruments, and the squalling brasses are, for the most part, intolerable. There is at least some gusto in *La Bamba*, but for the rest I'll take honest rock 'n' roll any day!

"Kind of Blue." Miles Davis Sextet. Columbia CQ 379, 46 min., \$6.95. A welcome tape resurrection of one of the classics of improvisatory jazz, originally released in disc form in 1959. There are only five pieces here, but each of them is an extremely long and endlessly inventive series of rhapsodic solos—by Miles himself on trumpet, John Coltrane and Julian Adderly on tenor and alto sax respectively, and Bill Evans on piano (except in *Freddie the Free-loder*), ably supported by Paul Chambers' bass and James Cobb's traps. The nostalgic *Blue in Green* and the subtly Iberian-colored *Flamenco Sketches* seem most successful to me, but all the pieces are singularly fascinating, and the longest and most inventive of them, *All Blues*, is one of the most original examples of jazz I know.

"Mavis." Mavis Rivers; Orchestra. Marty Paich, cond. Reprise RSL 1702, 34 min., \$7.95.

Miss Rivers is a charmer indeed. While there never can be another Ella Fitzgerald, she warrants comparison with that great artist both in the warmth of her voice and personality and in her sure grasp of the essential, genuine, jazz lilt. She is richly expressive in such torch songs as *All My Tomorrows* and *Candy*; her *People Will Say We're in Love* and *You'd Be So Nice To Come Home To* are just about the best I've ever heard; but she is most effective and individual of all in a *Hurry Home, It Don't Mean a Thing*, and *Saturday Night*. Marty Paich's ten-man ensemble provides consistently ingenious and bouncing accompaniments (with featured bits for Bud Shank's alto sax, Jack Sheldon's trumpet, and the leader's own piano), while the

markedly stereoisitic recording endows both soloist and "dectet" with vivid presence.

"Music from The Roaring Twenties." Dorothy Provine, with Her Playboys and Chorus Girls, Sandy Courage, cond. Warner Bros. WST 1394, 35 min., \$7.95.

Another delectable vocalist discovery: the first contemporary singer I've encountered who has a true understanding of both the lyrical and beep-beep-a-dump idioms of the Twenties, and one who is abetted here by an unminutely spidy little orchestra and tough-habes chorus which really sound like those of the usually travestied or sentimentalized period itself. For the first time in years *Someone To Watch Over Me*, *M. D. D. D.*, and *Am I Blue?* are sung as they should be. But these are merely inclusions in a

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prevailing jaunty, devil-may-care program highlighting such ancient *jeux d'esprit* as *Barney Google*, *The Raccoon*, *I Wanna Be Loved*, *Avalon*, *Let's Misbehave*, and other favorites of the Stutz "Bearcat" set. I should have surmised that only oldsters with long memories could fully appreciate the authenticity of this program, but since it is drawn from a widely popular TV series, apparently today's youngsters are not wholly immune to such deathless gusto.

"Music of Frank Loesser." Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor FTC 2068, 38 min., \$8.95. The latest installment of Fiedler's symphonic expansions of hit show scores reminds us anew both of Loesser's su-

perb creative powers (except in his inexplicably barren music for *Greenwillow*) and the skill with which the Pops' own specialist arrangers, Jack Mason and Richard Hayman, enrich and enlarge the original show instrumentations. Perhaps they try to cram in too many tunes in each medley, or at least *segue* a bit too hastily from one to another, yet one can hardly have enough from the incomparable *Guys and Dolls* and *Most Happy Fella*, and even in the somewhat less distinctive music for *Hans Christian Andersen* and *Where's Charley?* there is a wealth of none too familiar melodism—all of which is magnificently expressed and colored by Fiedler and his forces and by the most glittering of stereo recordings.

"Rally Round!" The Brothers Four. Columbia CQ 342, 32 min., \$6.95. Still another popularizing folk song quartet (this one stemming from the University of Washington) which balladeers to its own guitar, banjo, and bass accompaniments. But the voices themselves are engagingly fresh and the ensemble sings straightforwardly throughout, with haunting warmth in *Ellie Lou* and verve in *Sally Don't You Grieve*, *The Fox* and *Beneath the Willow*. The open stereo sound is first-rate, but to my ears would have been still more effective with more distant miking.

"Sounds/Funny." Earle Doud, narrator Ralph Curtis, sound effects. Epic EN-610, 27 min., \$6.95.

The second time around (I reviewed the disc version of this comic miscellany last June) confirms my first impression that Doud's skits bear repetition less well than the Audio Fidelity *Cartoons in Stereo*, which hasn't yet appeared on tape. This isn't to say that I can refrain from laughing heartily at the more preposterously zany sketches (Joe's Hilltop Valley Diner, the elephant in the kids swimming pool, the Composer's Phone Call, etc.), and I doubt whether anyone could keep a straight face here. But the vending-metamorphosis gag is overused, some skits—like the spectacular ping-pong game—are too flimsy for such extended treatment, and there are just too many of them (twenty-one in all) for Doud's inventiveness to retain its freshness. But if you don't know the rival *Cartoons*, this still may be a prize party icebreaker, and technically the present taping is even more vividly stereoscopic, especially in its varied sound effects, than the more heavily modulated disc edition.



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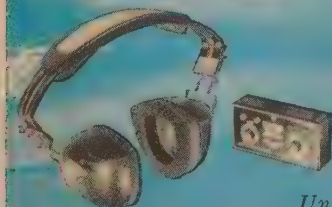
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"This Is Norman Luboff!" The Norman Luboff Choir and Ensemble. RCA Victor FTP 1070, 36 min., \$7.95.

In switching from the Columbia to the RCA Victor stable, Luboff's fresh-voiced chorus and his discreet instrumental ensemble perform as attractively as ever. And they are more transparently if less reverberantly recorded than in the past. Yet I wish that they had not felt it commercially necessary to assemble such heterogeneous selections, which range from Luboff's own bouncing *Band of Angels* to a sentimental yet quite haunting *Let There Be Peace on Earth*, and from a zestful *Beer Barrel Polka* and *Of Thee I Sing* to an atmospheric *High Noon*. All are fine in themselves, but sequentially they tend to make for some rather disconcerting juxtapositions of mood.

"Wildcat: Selections." Pete King Chorale and Orchestra. Kapp KTL 41029, 33 min., \$7.95.

What seemed to me a nondescript score, in the original cast recording, reveals considerably more attractiveness in these far more relaxed, yet also buoyant and vivacious performances. And if Beth Adlam is no personality-packed Lucille Ball, she has a much sweeter voice and sings far more charmingly in *You've Come Home*. Costar Jack Jones also sings well, but it's the spirited chorus and orchestra which infuse vitality into the jumpy *What Takes My Fancy*, the catchy *El Sombrero*, and *Hey! Look Me Over*. The well-marked stereoism sparkles, too.

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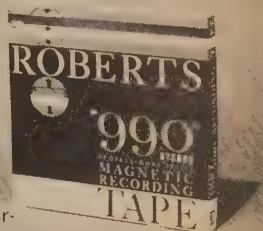
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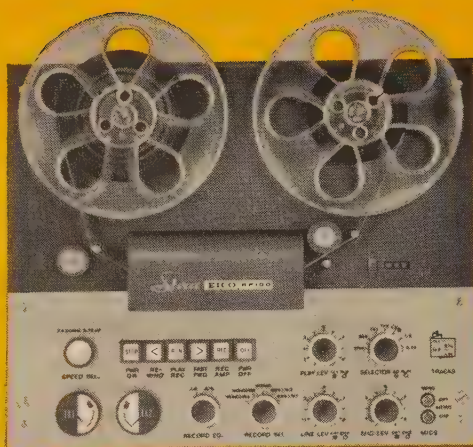
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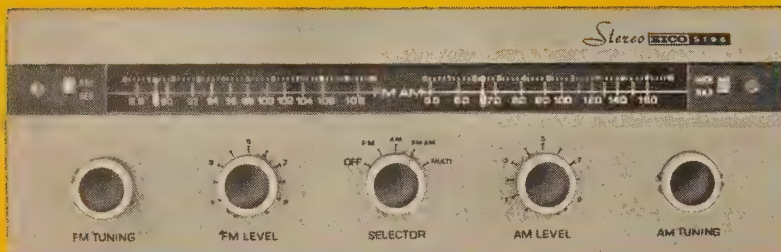
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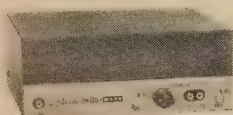
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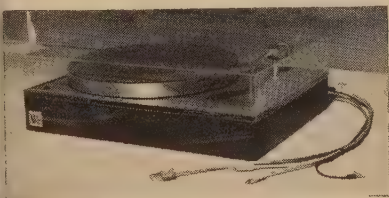
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New Arm from ADC. In the wake of its successful ADC-1 and ADC-2 stereo cartridges, Audio Dynamics is now bringing out the "Pritchard Pickup System"—that is, the ADC-1 cartridge mounted in a new arm. The arm, made of wood and metal, will incorporate a form of side-thrust compensation to equalize pressure on both groove walls during tracking. A 12-inch model is priced at about \$80; a 16-inch version, at about \$89; the ADC-1 cartridge itself is included in both prices. Tracking force is claimed to be as low as one-half gram. Incidentally, the Pritchard System's weight-balance results in very little rear overhang, so that the arm may be used in fairly compact installations.

Enter the "Bias Adjuster." Most of the new arms coming on the market today incorporate some form of lateral counterforce to equalize stylus pressure against both walls of a record groove. The intent is to lower distortion, improve channel separation, and reduce record wear. A new attachment for the British-designed SME arm [see *HIGH FIDELITY*, Sept. 1960] is now available for this purpose. It's called a "bias adjuster" and has been devised to provide "inward yawing neutralization." The attachment sells for \$4.05 and is imported by Lectronics of City Line Center, Inc., Philadelphia.

Integration. Edgar Villchur has been waxing eloquent over Acoustic Research's first sortie outside the loudspeaker field. The new product is a single-speed (33 1/3 rpm) turntable, with integrated arm and such handy accessories as signal cables, an overhang adjustment device, and a stylus force gauge. The entire unit sits



Tide-turning turntable?

on an oiled walnut base and is protected by a transparent dust cover. Price: \$58. Villchur is convinced that "integration" of certain components is an inevitable trend. "Five years ago," he says, "90% of the speakers sold were separate drivers. Today, the tide is definitely with

complete speaker systems." Something similar, he feels, may well happen with arms and turntables. The new AR turntable is belt-driven and is mounted on a steel "I" beam which also supports the arm; this design, says Villchur, goes a long way toward reducing rumble and wow.

Audiophile Ceramic. Meantime, from Ted Lindenberg at Astatic, comes word of a new ceramic pickup, "designed expressly for the quality-minded audiophile." The unit will employ the kind of signal conversion that tailors its output for magnetic phono inputs on preamps, will be available for micro-groove use only, and is claimed to have the smallest effective mass of any stylus assembly currently manufactured.

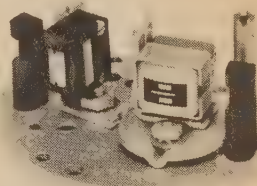
Growth Situation. The Glaser-Steers GS-77 changer has grown. New models now are made with an 11-inch turntable designed to "provide maximum support for records and to contribute to smooth constant speed." The GS-77 still retains the turntable pause feature during the change cycle and is designed for either automatic or manual four-speed operation. Coincidental with its new size, the GS-77 also boasts a new look: it now is white with brushed gold trim. List price (less cartridge and base) is \$59.50.

Power from Fisher. Three new amplifiers—each bigger than the other and each with more than a baker's dozen of controls—have been announced in rapid succession by Fisher. All are integrated stereo amplifiers, or as Fisher calls them, "master control amplifiers" which feature twin power output channels as well as the operational features found on Fisher audio control units. The X-101-B carries a music power rating of 52 watts for stereo; the X-202-B, 75 watts. The X-1000, which boasts 110 watts for stereo, or 55 watts per channel, would seem to be the highest-powered twin-channel integrated amplifier yet offered.

Free Tape Booklet. Tape recorder owners looking for something new to do with their equipment might get some ideas from a booklet just issued by Magnecord, "207 Ways to Use a Tape Recorder." Included are suggestions for a recorder's use in business, professions, industry, schools, churches, and the home, as well as helpful tips on running a recorder and on splicing tape. A free

copy may be picked up at Magnecord dealers, or may be requested by writing to Magnecord Sales Department, Midwestern Instruments, Inc., P.O. Box 7509, Tulsa, Oklahoma.

More 4-Track Head Conversions. Nortronics, an outfit long associated with devising new heads for old tape recorders, has announced yet another "conversion kit." The new R-67 kit is intended to convert Roberts, Metzner, Akai, and Terracorder tape machines to

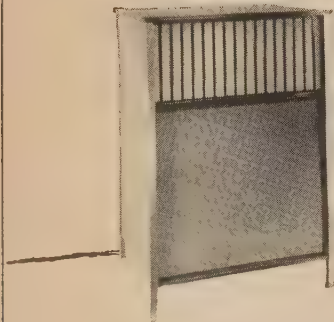


Laminated-core head kit.

4-track stereo playback, while retaining existing mono record/play capabilities. Four-track stereo recording may be performed by using the original two recording amplifiers, or one amplifier plus the Nortronics RA-100 recording amplifier. The record/play head in the R-67 kit is Nortronics Model TLB-2, a laminated core model with a fine 100-micro-inch gap for high frequency response. The erase head furnished is the Model SEQ-1. The kit, with instructions and accessory parts, sells for \$39.

Speakers Incognito. Yet another attempt to camouflage speakers has come to our attention. Working with Jensen (whose speakers are used in the new system), Lord's Lighting Ltd., of Chicago, has developed a line of floor-to-ceiling poles on which both light fixtures and identical-appearing speakers can be mounted. Called the "Verti-Sonic," the system consists of up to three speakers fastened to vertical poles. The speakers may be pivoted a full 360 degrees and have a claimed range of 60 to over 13,000 cps. Combinations of woofers, tweeters, and midrange units, as well as a coaxial driver, are available. Controls are included for speaker selection and level adjustment.

What's in a Name? Just to keep things straight, the name of Scott in the high fidelity field will refer from now on only to H. H. Scott, Inc., of Maynard, Massa-



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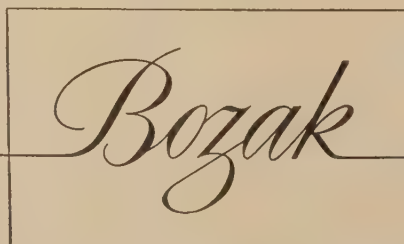
Concerto No. 1 is housed in a console—larger than a bookcase speaker, smaller than the traditional enclosures for full quality sound. Free-standing, it neither destroys the usefulness of a bookshelf nor hides charming end tables. It can be placed where it sounds best, without regard to available shelf locations. It measures only 20" in width, 16" in depth, and 30" in height.

To the eye it's a delight. In a conservative contemporary

styling by a leading designer, it is finished in rubbed, matte-finish true walnut. It will blend with your furnishings. See for yourself at your Bozak dealer.

To the ear it's a wonder. Inside the small dimensions is housed a full-sized Bozak B-199A woofer that provides response down to 45 cycles and three tweeters for response up to 20,000 cycles. A crossover network assures that efficiency is balanced throughout the entire sound spectrum. Tweeters are oriented for equal dispersion of highs throughout the room, and a special brightness control enables you to adjust their outputs to compensate for room acoustics—no matter if your walls are velvet or glass. Frankly, we can't describe the realism of the sound. Hear for yourself at your Bozak dealer.

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CIRCLE 25 ON READER-SERVICE CARD

chusetts. This results from a recent court decision. The firm formerly known as Scott Radio Laboratories (of Annapolis, Maryland) has accordingly changed its name to Ravenswood and will continue to produce and market its products under the new moniker.

To its line of high-fidelity components, Scott this fall is adding two new compact speaker systems, several new kits, multiplex tuners, and multiplex adapters for use with existing tuners.

Ravenswood continues with its "reflection coupler" speaker systems, in which the entire reproducer is disguised as a low bench or table, and which now will be incorporated in a new line of console sets.

Stereo Heartbeats. Canadian scientist Edgar Sharpe (of Sharpe Instruments Ltd., manufacturers of a highly reputed stereo headset) recently was commissioned by the Dominion's National Research Council to perfect a stethoscopic stethoscope. Using two-channel principles not unlike those used in stereo high fidelity, the new instrument is credited with being able to locate internal disorders that otherwise would be undetectable.

Sharpe also has developed a delicate earphone which completely blocks all outside noise and can reproduce, in the wearer's ear, piped-in sounds with remarkable clarity. This device has been used as an aid in audio anesthesia; at Toronto's Branson Hospital, for instance, women listen to music on Sharpe's earphones during childbirth and are reportedly oblivious to pain.

Double-Duty Tuner Kit. Which would you rather have on one chassis: FM tuner with multiplex adapter, or a complete FM receiver (tuner plus amplifier)? That's the option offered to purchasers of the new Dynatuner Kit. The chassis has a four- by five-inch area which can accommodate either the manufacturer's forthcoming multiplex adapter, or an equally compact amplifier.

The amplifier reportedly delivers 10 watts, with flat response from 20 to 20,000 cycles. It features, among other things, a specially designed small output transformer.

The basic tuner kit is supplied without either the amplifier or the multiplex unit. To add either additional unit would bring the total cost to "around \$100."

We wanted to know whether you could build both additional units and then interchange them. Dynaco advises that the easiest thing would be to build one in permanently, and use the other "out-board" fashion.

How's Your Old AR? If the unlikely occurs and that AR speaker you bought back in 1957 conks out, don't fret. Acoustic Research will fix it for nothing and pay the freight to and from the factory. Until now, says the firm, AR speakers have been sold under a one-year guarantee. The guarantee is being extended to five years and is retroactive. Any AR speakers bought since 1956 are covered by the new guarantee.

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stereo

THE WHY AND HOW OF FM MULTIPLEX

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In the broadest sense, STEREO—1962 Edition points the way to enhanced listening pleasure through higher fidelity. In the immediate sense, it answers these major questions:

- including multiplex, what does the future hold for the FM stereo listener?
- stereo speaker systems: how are manufacturers improving them to meet the changing demands of listeners?
- how does the built-in home entertainment center solve sound and décor problems? (many illustrations)

- why do experts believe that FM stereo broadcasting foreshadows a tape renaissance?
- what are the trends in amplifiers and preamplifiers?
- what's new in tone arms, cartridges, turntables, changers?
- what does stereophony attempt and how well does it succeed?
- chosen for sonic qualities exclusively, what are the best stereo recordings of the year?

Of course there's more—much more. But this is the core of the apple. For \$1.00—can you afford to be without the information and ideas this authoritative annual will spark for *your* home music system?

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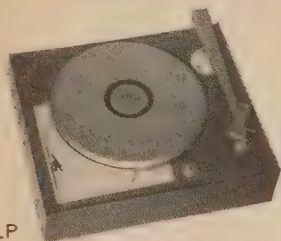
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COMPLETE COLOR MATCHING is a feature of all Gray High Fidelity products. For example, the SAK-12G tone arm kit shown above complements the "Sunset Grey" finish of the PK-33.

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SYMPHONIES OF HAYDN

Continued from page 56

opening and an imaginative finale make this a work worth having. I suggest you write London Records asking for the American release of Oiseau-Lyre SOL 60004, a stereo version by Newstone and his Haydn players.

No. 47, IN G

Contrapuntal virtuosity is in evidence here, but the results are sometimes drab. A good performance by Litschauer was once available (Haydn Society 1026 OP).

No. 48, IN C (*Maria Theresa*)

Possibly the grandest of the ceremonial symphonies, Woldike's fine performance (London LL 844 OP) is worth a search.

No. 49, IN F MINOR (*La Passione*)

Badly out of place in the chronology, this work's prophetic features would be more strongly recognized if it were encountered in context, ten places earlier. The title should suggest the connotations of a Bach passion, rather than any secular *amour*, and the form is Haydn's final and most highly developed use of the church sonata. Scherchen's edition (Westminster 18613) is among his finest achievements and the best statement yet given this music on discs.

No. 50, IN C

Another glorious exercise for trumpets and drums, expertly set forth by Woldike (Haydn Society 1041 OP).

No. 51, IN B FLAT

Contrapuntal jokes, better seen by the players than heard by the listeners, are characteristic of this period. Here Haydn offers a spiral canon. We shall have a Gberman recording presently.

No. 52, IN C MINOR

Robbins Landon calls the outer movements of this work the "most brutal" of the "Storm and Stress" period, which now draws towards a close. Again London is withholding a stereo edition by Newstone, Oiseau-Lyre SOL 60004 (with No. 46).

No. 53, IN D (sometimes called *L'Imperiale*)

The relaxed Haydn of the late 1770s here assembled a symphony from his operatic overtures. The numbering brings it to us early, but it's a slight work in any case. Sacher's edition (Epic 3038 OP) is so recently deceased that you may be able to locate a copy without much effort.

No. 54, IN G

Here begins a group of four symphonies that communicate the full weight of Haydn's growing maturity. No. 54 calls for the biggest orchestra Haydn requires prior to the Salomon series, and the writing for winds is especially fine. There is also a notable slow movement. Swarowsky's barely adequate recording is the only one (Lyricord 32).

No. 55, IN E FLAT (sometimes called *Schoolmaster*)

Haydn provides two sets of variations here, both of them interesting. Scherchen's performance (Westminster 18614) is a good one, worth acquiring.

No. 56, IN C

A major work, equal to No. 45 but

surprisingly neglected. Heiller's version (Haydn Society 1039 OP) is the only one to date, but a new one is being made in the Gberman series.

No. 57, IN D

Haydn is experimenting here in instrumental effects, and Goldberg's stereo version (Epic BC 1046) conveys an excellent idea of what he was about. The Adagio, however, is overly fast.

No. 58, IN F

No. 59, IN A

A pair of lesser works with some attractive features. Both await their first recording.

No. 60, IN C (*Il Distratto*)

Composed as incidental music to a play, this work gives us six movements in which Haydn's lightning wit strikes repeatedly. There is an anticipation of the celebrated surprise of No. 94 and an elaborate violin joke in which the fiddles seem to be tuned one way and turn out to be tuned another. A fine performance by Gui was available (RCA Victor LHMV 1064 OP), and there is a new Gberman promised.

No. 61, IN D

Characteristic of the music of this period, in which Haydn seemingly lost his ginger, is this workmanlike (but occasionally attractive) score. There is an excellent performance by Woldike (Haydn Society 1047 OP).

No. 62, IN D

No. 63, IN C (*La Roxelane*)

Both of these are rewrite jobs, the second one obviously prompted by the urge to make a fast taler. One of Haydn's overtures supplied grist for the first, a set of variations on an old French tune gives the second its name. Neither work has been recorded.

No. 64, IN A

This symphony is numbered too high in the chronology. It belongs with those some ten places lower. Harmonic exploration here provides lovely results, but Swoboda's version, although well intended, can be taken only as a stop-gap (Westminster 18615).

No. 65, IN A

No. 66, IN B FLAT

Put No. 65 in the company of its immediate predecessor, to which it may be regarded as a sort of lesser appendage. No. 66 is another rewrite job. Unrecorded.

No. 67, IN F

In contrast to the "thoroughly insipid" symphonies that flank it on either side, Robbins Landon calls this "a work for connoisseurs." I suggest you search for Sacher's edition (Epic 3038 OP), which was only recently deleted from the catalogue.

No. 68, IN B FLAT

No. 69, IN C (*Laudon*)

Two of the weakest of the symphonies, with the *Laudon* particularly disappointing since it quotes from a much finer work, *Maria Theresa*. (Laudon was one of the Empress' generals.) Both works are unrecorded.

No. 70, IN D

The fact that Haydn, at forty-seven, had not been written out is seen in this reassuring affirmation of his powers.

Swarowsky's performance (Lyricord) is quite a good one for the purpose introduction.

No. 71, IN B FLAT

No. 72, IN D

Two of these are lesser works, but they are nearly twenty years apart, since No. 72 is actually one of the earliest of the symphonies. Unrecorded.

No. 73, IN D (*La Chasse*)

This is Haydn's masterpiece of fun with winds and horns. Why it keeps going in and out of the catalogue is beyond me. If enough people knew about it, at least one edition should be able to get it in print. Albert's with the Lauroreux Orchestra (British Record Society RS 30) apparently is available in England.

No. 74, IN E FLAT

No. 75, IN D

No. 76, IN E FLAT

At the time he was writing these works Haydn was nearing fifty. Mozart then was about half Haydn's age, but the disparity in years between the two composers can only deceive us. The men are peers, and the Mozartean influence Haydn is seen in these three works, which await their debut on records.

No. 77, IN B FLAT (sometimes called *Don Ottavio*)

No. 78, IN C MINOR

In the interaction with Mozart continues these works, the earlier of which contains an anticipation of *Il mio tesoro* (written five years later). Acceptable versions of both were given by Swoboda (Concert Hall 30 OP).

No. 79, IN F

With this product of the composer's fifty-first year we finally reach the end of the symphonies awaiting their first recording. Actually this symphony is justifiably forgotten.

No. 80, IN D MINOR

The symphony is representative of Haydn's best writing of the years leading up to the Paris symphonies. Scherchen's performance (Westminster 18614) is a good one, quite worth having.

No. 81, IN G

The opening passage is a particularly strong illustration of Haydn's inventive powers. There is a recording by Ristenpart (Les Discophiles Français 116).

Nos. 82-87 (*The Paris Symphonies*) like the two Salomon series to follow, these six works were commissioned as a group by a major concert organization outside of Austria: in this case Les Concerts de la Loge Olympique of Paris. They are written with the skill Haydn always gave to important enterprises, and it is a dreadful commentary on record makers that we do not have a complete edition from a major conductor. Musically we are back at the highest level again, with Haydn's fallow years past.

No. 82, IN C (*The Bear*)

The finale is a bear dance, but the entire score is marvelous. The Reinhardt edition (Vox 10340 OP) is worth some hard searching.

No. 83, IN G MINOR (*The Hen*)

The poultry part comes first, but the

finale is in the Italian folk style, which I suppose gives us chicken cacciatora. Try to get a copy of Barbirolli's edition (HMV ALP 1038).

No. 84, IN E FLAT

A wonderful example of Haydn's ability to compress sonata form by using a single germinal theme. I suggest you ask London for the release of Oiseau-Lyre SOL 60030, a stereo performance by Colin Davis.

No. 85, IN B FLAT (*The Queen of France*)

Marie Antoinette was, after all, a daughter of Maria Theresa and shared her mother's sound musical taste. This is the first of three masterpieces which follow in a row. Keilberth's version holds its own with any we have had earlier and is enhanced by good stereo engineering (Telefunken 18014).

No. 86, IN D

A great symphony, once available in a great performance by Bruno Walter. It awaits resurrection among the Angels. Caracciolo's (Angel 35325 OP) is the best we have had recently.

No. 87, IN A

Like its immediate predecessor, this radiant and joyous symphony is in urgent need of a good new recording. Swarowsky's performance (Haydn Society 1018 OP) has been the best so far.

No. 88, IN G

The earliest of the symphonies to rate high in performance statistics, the popularity of this work is attested by the unaccustomed abundance of rival recorded editions. Reiner's (RCA Victor LSC 6087) is the only one in stereo. Heard in that medium, the polish and discipline of the playing at first seems to yield as admirable a communication of Haydn's ideas as one could hope to obtain. Confronted with Szell's more vigorous statement of the final two movements (which proves Epic 3096 to be technically competitive even without stereo), this impression falters, until the inadequacies of Szell's faster paced Largo restore the balance. (Reiner's coupling, with Mahler's *Song of the Earth* in a two-record album, raises the cost badly if it's the Haydn alone you're after.)

Of the three older versions, the Furtwängler set (Decca 9767) is one of the better documentations of a great conductor. Münchinger's gives us the best-paced slow movement of all (London 9130) but it lacks sparkle where that quality is needed. Scherchen's performance (Westminster 18116) runs to extremes.

No. 89, IN F

Written as a mate to No. 88, this symphony is no match for it, and shows signs of being a hurried job. Swarowsky's version (Haydn Society 1018 OP) is the only recording.

No. 90, IN C

Trumpets and drums again, with a wonderful joke in the last movement, highlight this strangely neglected score. Ristenpart has made the only recording (Les Discophiles Français 113).

No. 91, IN E FLAT

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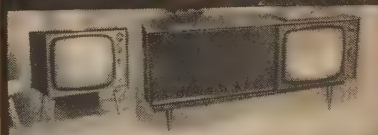


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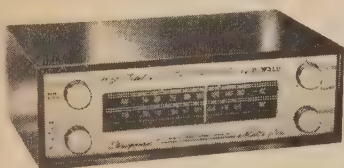
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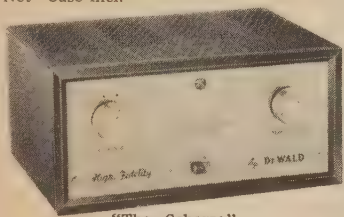
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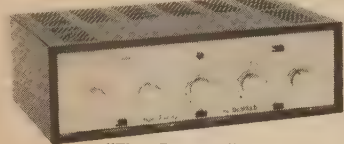
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but major works. Fortunately in every case we have at least one good recording. Purely on the basis of engineering, Jochum's edition of this score (Decca 9984) would be preferable to Swoboda's (Westminster 18615). It goes beyond this, however, to the grace and wit of Jochum's performance and the manner in which he shows up the rough-hewn character of his rival's efforts.

No. 92, IN G (Oxford)

In the past we have had two great performances of this score, those of Walter and Szell. Rosbaud's (Decca 9959) is not able to surpass them, but he gives an expressive performance in the German tradition that reveals the refinement of his taste and the integrity of his musicianship. Against this challenge Scherchen's version (Westminster 18616) loses out because of a less sensitive orchestra and sound that derives from an earlier day.

Nos. 93-104 (The Salomon Symphonies)

Haydn's final dozen symphonies are grouped in two series composed for the London impresario J. P. Salomon. Sir Thomas Beecham and the Royal Philharmonic Orchestra have given us the twelve complete in an edition that remains one of the greatest recordings of the high-fidelity era. These sets are sold complete by series, so you have no choice but to acquire a group of six symphonies if you want any one of them. The mono numbers for the two volumes are EMI Capitol GCR 7127 and 7198. If you are equipped for stereo, I recommend the "Duo-phonics" version of volume one, DGCR 7127, and the stereo edition of volume two, SGCR 7198.

The second series of Salomons was recorded by Woldike in Vienna and was available in stereo on Vanguard 7½-ips two-track tapes, VRT 3001/04 and 3009/10. These performances follow the Robbins Landon texts. If you can persuade Vanguard to sell them to you, these tapes are very much worth the having.

Buying the two Beecham sets is an easy and satisfying way to get these twelve works on records, but there are equally satisfactory editions available singly if you want interpretative variety.

No. 93, IN D

The newer Beecham recording (Vol. 1) is the best of the three offered us, although the older set (Columbia 4374) is in much the same spirit and agreeably captured in less brilliant hues. Scherchen's entry (Westminster 18322) is more limited by its engineering than by any musical shortcomings.

No. 94, IN G (Surprise)

Those seeking an exemplary performance with the full advantages of contemporary stereophonic techniques will want Giulini's (Angel S 35712), which grows in stature as you match it against its rivals. The new Beecham (Vol. 1) places second for me, but you may put it first if you prefer a slower approach to the "surprise" than Giulini provides.

Three older monophonic sets deserve equal ranking in third place, although their musical and technical qualities are quite different. These are the Furtwängler (Electrola 90025), Toscanini (RCA Victor 1789), and earlier Beecham (Columbia 4453).

The final group is led by the Monteux and Dorati versions (RCA Victor LSC

2394 and Mercury SR 90208 respectively), both of which deserve citation even if they fall short of the best. In this company Krips is dull (London CS 6027), Steinberg is too wide of the mark (Capitol SP 8495), and the remaining editions are noncompetitive. A Góberman edition from completely reliable texts is likely to be the first to correct a bad error in the minuet.

No. 95, IN C MINOR

This is the only one of the Salomons in a minor key. It is also the only one to be unsuccessful with the London public. We are fortunate in having three good recordings. Fricsay gives the most dramatic performance (Decca 9745) and Scherchen the least (Westminster 18323). In between comes Sir Thomas (Vol. 1) with the best sound and a strong statement marked by the usual Beecham felicities.

No. 96, IN D (wrongly called *The Miracle*)

Münchinger comes nearest to giving you the effect of the genuine trumpet and drum parts, which places his edition (London CS 6080) first for purists. However, one is due from Góberman shortly and it, presumably, will be even more completely corrected. Both Beecham (Vol. 1) and Walter (Columbia 5059) provide performances touched with greatness, and I advise acquiring both. The Paray (Mercury SR90129) is not pleasing in its registration, while the many assets of the Scherchen (Westminster 18322) are dimmed by its aging sound.

No. 97, IN C

Szell's urgency, lit to blazing hues by the trumpets and drums that always blossom when Haydn chooses this key, makes his set (Epic 3455) indispensable to the Haydn collector. Beecham (Vol. 1) is close behind and on the same bent. The Scherchen (Westminster 18324) is another good one, but here outpointed.

No. 98, IN B FLAT

This symphony has never been as popular as some of the other Salomons, yet the more I hear it, the more I am convinced that it is quite the grandest of them all. So much was clear in the long-deleted Toscanini version and remains evident in the fine Beecham performance (Vol. 1), even though both conductors follow corrupt orchestral material. So did Scherchen (Westminster 18324), who played the score as if it were middle-period Beethoven and almost convinced one that it was.

The available texts of this music are all extremely inaccurate. They include trumpet and drum parts which some anonymous hack substituted for Haydn's more spirited originals. They omit one of the most ravishing effects in all the finales by failing to print the harpsichord passage essential to its realization.

Góberman (HS 1) follows the Robbins Landon restoration of the original manuscript, and his performance is so achieved and so recorded that the differences between the authentic and corrupt texts are clear and the consequent impact one of maximum intensity. Góberman also observes an important first movement repeat.

Klemperer (Angel S 35872) makes some of the necessary changes—he uses a harpsichord for example—and offers a strong and moving performance. If

Goberman were not so compellingly right, Klemperer would be serious competition. Unfortunately, the Angel set skimps on the repeat, and the engineering is just sufficiently unclear to prevent one's hearing some of the corrections Klemperer seems to have made.

No. 99, IN E FLAT

Of the two stereo discs, Beecham (Vol. 2) easily surpasses Krips (London CS 6027). The Szell performance (Epic 3455) is a strong, intense, dramatic version, similar to his account of 97, but Woldike (Vanguard 491) produces a grander over-all effect, primarily through his slower and more eloquent treatment of the Adagio movement. (Apparently, Szell gets restless when obliged to sustain a really slow tempo.) The Scherchen set (Westminster 18325) contains an effective performance, but the disc shows its years technically. Ormandy (Columbia 5316) never gets beyond the obvious externals of the score.

No. 100, IN G (Military)

The most thoroughly musical performance is Beecham's (Vol. 2), and again Woldike is second. This time a stereo disc of Woldike's reading is available (Vanguard 109SD), and his choice of tempos makes it a better statement of the score than Scherchen's stereo version (Westminster WST 14044) with its hurried finale. Scherchen's recording, however, does the best job of any in giving the full stereo high-fidelity treatment to the second movement. Of the mono sets Solti's (London 9106) is outstanding. Dorati rushes the music needlessly (Mercury 90155), and Leitner (Decca 9989) suffers from overly cautious engineers. The Ormandy (Columbia 5316), coming from a major orchestra, is distressingly below par. The mono Scherchen (Westminster 18325) still has a certain charm, but its impact of old is vanished. None of the other editions is worth attention.

No. 101, IN D (Clock)

Of the stereo versions, Beecham comes first (Vol. 2) and Klemperer second (Angel S 35872), although Klemperer's slow pacing of the tick-tocking Andante is effective *tour de force*. Both men take the minuet far too deliberately, which leads me to suggest that Keilberth's brisk edition (Telefunken 18014) might properly be considered a best buy at its lower price. Dorati (Mercury 90155) does not get below the surface here, and Monteux provides one of the few recorded performances which suggests his seniority among conductors (RCA Victor LSC 2394). The Woldike stereo disc (Vanguard 109SD) is preferable; if you will accept a certain lack of polish, it could go to the head of the list. Fricsay (Decca 9617), Scherchen (Westminster 18326), Münchinger (London 9130), and Toscanini (preferably Camden 375 OP) all offer versions of merit and historic interest, which is more than can be said for the Markevitch version (Angel 35312) where the clock runs too fast to last.

No. 102, IN B FLAT

Beecham's performance (Vol. 2) is a great one, as is Walter's (Columbia 5059). Woldike is safely third (Vanguard 491), with Solti (London 9106) and Scherchen (Westminster 18326) following at a distance. Leitner (Decca 9989) is betrayed by the engineers;

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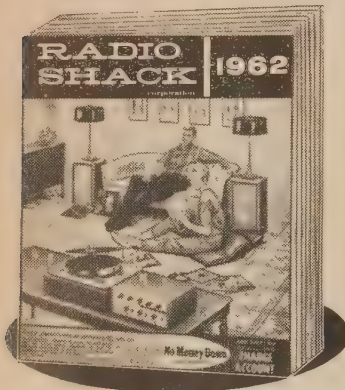
Markevitch, one assumes, (Angel 35212) by himself.

No. 103, IN E FLAT (*Drum Roll*)
Woldike makes more of the opening timpani solo that gives the score its name and goes on to provide a forthright and imaginative performance. Among the monophonic sets, his (Vanguard 493) is first in order of merit. Beecham's last version (Vol. 2) dominates the stereo listing. His older mono set (Columbia 4453) is badly aged. In order of merit Dorati comes next (Mercury 90208), with Jochum following (Decca 79984). Scherchen's edition (Westminster 18327) is overly deliberate most of its course, while Markevitch is too tentative in style (Epic BC 1096).

No. 104, IN D (sometimes called *London*)

For all the irregularities in the Haydn chronology, the final work is in its proper place. The version that stands apart is Woldike's (Vanguard 493) with its opening flourish of trumpets and drums conveying a kind of eighteenth-century splendor unrivaled on records. Best of the stereo editions is Beecham's (Vol. 2). His countryman Sir Adrian Boult gives good value in a low-priced set (Perfect 15003), and his successor at the podium of the Royal Philharmonic, Rudolf Kempe, provides another good performance (Capitol SG 7150). The Karajan is for those who like their Haydn round in sound and romantic

in feeling. Once issued as RCA Victor LDS 2347, it is now available only as part of a larger set (LSD 6407). Both the Bernstein and the Markevitch (Columbia MS 6050 and Epic BC 1096 respectively), grope too much for the proper style. The Münchinger (London CS 6080) is more consistent but drab in comparison with its rivals. Aging sound takes its toll of Szell's version (Epic 3196) and of Scherchen's (Westminster 18327), although both sets were impressive in their day. It is Rosbaud's excellent performance in the German tradition that now dominates the monophonic listings (Decca 9959).



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BARBIROLI

Continued from page 59

bed. At the Sunday morning rehearsal I had it off by heart. The concert that night caused something of a sensation.

Reid: Fred Gaisberg, the HMV recording manager, was present, wasn't he?

Barbirolli: Not in the audience. When I left the podium after the Elgar symphony I found Gaisberg on the platform. He was lying in wait for me among the first fiddles. He said, "I'm Gaisberg of HMV. Don't sign anybody else's contract. I'll see you in the morning." Next morning I had a contract which wasn't up to much financially. But what an opening!

Reid: Did Gaisberg say what had impressed him about your conducting?

Barbirolli: Apart from the LSO concert, I suspect that he had heard some of my opera conducting. I always had facility with the stick. People often don't realize that to be a good accompanist in opera you need a lot of technique and resource. Soprano has to open door on stage. Door sticks. Soprano's entry is delayed. Conductor holds orchestra, prolonging first handy chord, until door opens. Well, I found I could manage such emergencies. Gaisberg rather spotted this gift of mine. He thought it would come in useful for concerto recording.

Reid: One of your earliest 78-rpm recordings, I believe, was of Tchaikovsky's B flat minor Piano Concerto, with Artur Rubinstein and the London Symphony Orchestra [DB 1731/4; M 180].*

Barbirolli: How well I remember it! We started as usual with a test recording. After a few bars Artur jumped up and said, "Oh, what a man! At last I can play this concerto!" He found he could play just as he wanted to play. It wasn't that I was following him. Never follow a soloist. That's a sure way of being left behind. The point is, I felt the music the same way as Artur felt it. I had

* For the convenience of collectors I cite both the original HMV catalogue numbers and the corresponding Victor numbers, where these exist.

Continued on page 142

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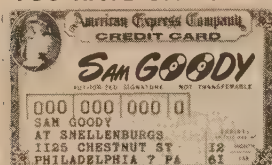
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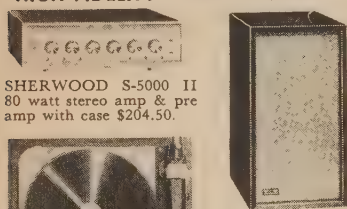
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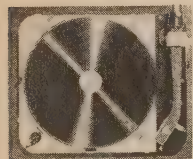


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BARBIROLLI

Continued from page 140

the same approach as his. . . . After this success I started accompanying other artists, either publicly or in the studio—Heifetz, Schnabel, Cortot, Backhaus, Elman, Edwin Fischer, Gigli, Schorr, Melchior, Chaliapin, and—crowning glory!—Fritz Kreisler. With Fritz I did the Brahms and Beethoven concertos.

Reid: Please think back over the recordings you made in the 1930s. You probably have many amusing recollections.

Barbirolli: Well, there's the Grieg Piano Concerto, with anonymous orchestra [DB 2074/6; M 204]. Backhaus said a charming thing. We were doing a test of the Adagio. You remember the wonderful opening tune for the strings? Before coming in with his D flat arpeggio, Backhaus looked up from the keyboard and said, "Pity the piano has to come in and spoil that!"

Reid: What of Chaliapin's "Madamina" from *Don Giovanni* [DB 994; 1393]?

Barbirolli: We made that, I remember, in the Small Queen's Hall. HMV had a studio there on the top floor. I had a first-rate orchestra (anonymous on the disc)—all the cream of London. First Sascha Guitry arrived: flamboyant personality, flowing bow tie, grand manner. He had come to listen. Sascha apart, everybody had the dithers, as you can imagine. Finally Chaliapin himself appeared, with retinue. Several varieties of pills and a bottle of brandy were set out on a table. These were to coax his voice. Chaliapin was then in his sixties, and at the beginning of any session his voice had to be awakened.

Reid: The brandy and the pills worked?

Barbirolli: Splendidly. His voice began to roll up. He seemed very much pleased. Then we made two test recordings and played them back. They were both pretty good.

Reid: Did Chaliapin think so?

Barbirolli: Wait! For a moment or two Chaliapin sat with his head in his hands. Then he rose. He drew himself up with a superb gesture, the sort of gesture he used on the stage as Boris. And he said, "I sing with all my voice, I sing with all my art, I sing with all my soul. And what emerges? Nothing but a . . . !" So we made other tests. In the end he was delighted.

Reid: I recall that you made Vieuxtemps's Violin Concerto No. 4, Op. 31 with Heifetz [DB 2444 6; M. 297]. Does that recording ring any bell?

Barbirolli: Ah yes, that is the concerto with the fearful one-in-a-bar Scherzo. We did that in 1935. I had been conducting the Leningrad Symphony Orchestra. After a sleepless night on the way

home from Riga, I reached London at eleven in the morning. Gaisberg was on the station platform to meet me. He said, "You have a session at two this afternoon with Heifetz to record the Vieuxtemps No. 4."

Reid: You knew the work?

Barbirolli: Not a note of it. Gaisberg rushed me to the Berkeley Hotel. There we found Jascha. He had a score of the concerto. It was yellow with age. The pages crumbled as you turned them. With his pianist, a Hungarian named Sandor, Jascha played it through to me. I was all ears and eyes. The Scherzo alarmed me. At the finish I said resignedly, "All right, let's have a go." The orchestra was Beecham's original London Philharmonic. To my astonishment, we were through in three hours. On the old 78s, if you made a mistake in the last bar, you had to go back to the beginning of the side. Apart from the test runs there was, in this case, no going back at all. Once it started the Scherzo went all right. Many years later Jascha told me he had never played that Scherzo since. Nor have I ever conducted it.

Reid: There's also an "Abscheulicher" from *Fidelio*, sung by Frida Leider [D 1479; 7118]. Any memories of that?

Barbirolli: Odd you should pick on "Abscheulicher." We arranged to record it by landline at the Kingsway Hall. Terrific job for singer, conductor, and orchestra alike. I got a first-class set of French horns, led by Aubrey Brain. We rehearsed like the devil. Finally we made what we thought were two absolutely perfect takes. Everybody was radiant about Frida's singing. Then the telephone rang. Message from the engineers. It turned out that the landline was defective. Not a note had been recorded. Gaisberg rushed out into Kingsway and stopped every taxi that came by. He transferred us in dribblets to the Small Queen's Hall. Luckily the equipment there happened to be free. We started all over again at 2:30 p.m. and finished at 6:30. Four hours for nine minutes' music! But Frida's singing was flawless.

Reid: Now let's talk about your first American interlude. Just how did the New York Philharmonic-Symphony appointment come your way in 1936?

Barbirolli: I can only assume that one or another of the artists whom I had accompanied mentioned my name in the right quarter when New York was on the lookout for a successor to Toscanini. All I know for certain is that a cable reached me out of the blue one morning in May, asking me to go over for ten weeks as guest conductor, the engagement to start the following October. I said to myself, "This is a great challenge. But however great the challenge it must be accepted."

Reid: You went to New York for ten weeks. You stayed for seven years. I've always understood that one factor which

determined your leaving in 1943 was a requirement that you should become a United States citizen. Is that right?

Barbirolli: The crux of the matter was a new rule of the American musicians' union: every soloist or conductor appearing with a union orchestra had to carry a union card. The snag was that in order to be a member of the union you had to be an American citizen. The idea of changing my citizenship during the war was unthinkable. A perplexing situation. In the thick of it I got a cable from the late Philip Godlee, the Hallé chairman, asking me if I'd be interested in reconstructing the Hallé Orchestra and becoming its musical director. It seemed like a sign from heaven. The break with New York was saddening, but it had to be.

Reid: I've seen it suggested that, towards the end, your relations with the New York players weren't as smooth as they might have been, and that mounting criticism finally forced you to leave.

Barbirolli: Absolute nonsense. Sixteen years later [January 1959] I went back to Carnegie Hall to conduct the New York Philharmonic. There were thirty-three of my old players on the platform. Many former members and even the widows of some who had died turned up at my first rehearsal. I shall never forget the ovation they gave me and the welcome I received from both orchestra and public at my first concert that trip. These are among the great memories of my life.

THE MUSIC WALL

Continued from page 53

parts, stereo capped what was already seemingly a climax as far as tasteful integration of components went. Monophonic high fidelity most often was housed with the speaker as part of the storage wall. Stereo has focused special attention on speaker placement, and often the solution is to place the speakers where they sound best and then either decorate between or around them . . . or simply go to another part of the wall for equipment storage. One final warning—don't make a wall installation so walled-in that the equipment becomes inaccessible. I am mindful of one audio-driven gentleman who had to take a hefty eight-foot cabinet completely apart every time he wanted to adjust a level control on a preamplifier.

Whatever the pitfalls, however, the rewards are great. The music wall not only provides convenient housing for your equipment but can also help to shape the character and personal identity of your room, with results that are pleasing to eye and ear alike. And speaking of which, people sometimes say that the walls have ears. Well, our ears now have walls—and a good thing it is, too.

FM STEREO

Continued from page 61

equally sophisticated electronic techniques as "interleaving" or "scanning switching" as well as some very careful filtering. And whatever the equipment used, FM stereo reception will, in many cases, demand closer attention to suitable antennas, often aided with boosters of the low-noise, cascode RF type. For reception in rural and fringe areas, a directional Yagi mounted on a rotator—always helpful in monophonic FM—will become virtually a must for top FM stereo reception.

Our own experience to date has been limited to listening to General Electric's station WGFM, Schenectady, which has been transmitting FM stereo since June 1. We have been receiving these broadcasts alternately with a Scott tuner and multiplex adapter and a Fisher tuner and adapter. These have been installed in various locations, including one where they have been fed from a TACO 10-element Yagi antenna aided with a remarkable little Lafayette TL-75 signal booster. With the received signals then feeding into various high quality amplifiers and speakers, we are reasonably confident that precious little that originates in the program source has escaped either our ears or the Ampex on which we've been recording the new programs.

Our net impression thus far is that the new system works—but that it could work a lot better. The first broadcasts suffered, as one might expect, from background noise (since reduced but not completely eliminated), and—interestingly enough—exaggerated channel separation. The noise filter on the adapter helps, but it also cuts some of the high end response. The monophonic version of such broadcasts sounds cleaner.

We have no reason to doubt that these technical bugs will eventually be eliminated, and we have every expectation that crudities in the selection of program material will vanish as the sophisticated listener makes his presence felt. A system that has clearly demonstrated its ability to bring a new dimension to broadcast programs deserves at least the grant of patience.

In the meantime, a renewed attention to the special problems of FM broadcasting, with a view toward upgrading the medium as advocated in this journal (April 1961) is in fact being undertaken by the newly reorganized, and apparently revitalized, FCC. Broadcasters and equipment manufacturers alike view with favor the new impetus to make available more and stronger FM signals, even in sparsely populated areas; to assign new station frequencies on an improved station separation basis; to designate particular channels for different classes of stations, with protection against interference for existing stations; to examine the advisability of curtailing duplication of AM programs on FM stations. The sum total of this far-reaching program may have the effect of making FM—rather than AM—our basic radio communications medium.

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NOEL

Continued from page 64

revealing condition that amuses me. I am not what they call a conventionally 'profound' thinker." Coward paused in search of words that would clarify. "Maybe I am," he said, a smile flickering across his face, "but I am not going to bore an audience with it. I'd rather they come again and again."

Coward's satiric gifts are particularly memorable when applied to political absurdities: "It seems such a shame when the English claim the earth, that they give rise to such hilarity and mirth," he exclaims, while prodding the decaying ribs of colonialism. And in matters of sex, love, and lust, the author, again, has not spared the rod: "... because I am a realist," Coward interjected during our interview, "I know romance is an enchanting and charming thing, but very effervescent. To love is touching and filled with lovely plans for the future, and I also know it does not last or very, very rarely does."

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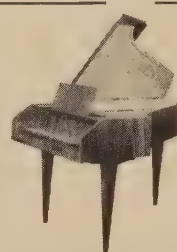
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The Coward pen has often etched a hard and absolute spectacle of vulgar self-indulgence, recalling the uncompromising accuracy of Daumier and George Grosz. "You may think food and drink constitute the core of us," Coward writes in the song *Regency Rakes* (1933). "That may be, for we represent the ineffable scent of our age; we are ruthless and crude." Marginal sex is also blatantly revealed: "Blasé boys are we, exquisitely free from the dreary and quite absurd moral views of the common herd... pretty boys, witty boys, too, too, too lazy to fight stagnation. Haughty boys, naughty boys, all we do is to pursue sensation!"

Today, Noel Coward's aura of disenchantment has become almost a personal trademark. His view of the forces that move modern society inevitably is tinged with regret and a backward glance. He feels that the world of his youth has virtually been obliterated by the machine and that personal life is being forced into rigid conformism by impersonal external forces.

"I think modern life, on account of advertising, radio, and television, has changed. The little romance that still exists takes place in front of or comes out of a television screen. The accoutrements have changed. Now it is all so quick. Romance has to get in under the wire." Once again the sentiments that Coward expressed to me in conversation are reflected in the lyrics of a song: "... everything's altered and changed about. Progress goes on, glamour has gone... speed and power, hour by hour... coal-dust and grime, no one has time, for any simple romance at all..." Thus *Lorelei*, Coward's brilliant satire on contemporary life. "George Gershwin adored that song," he remarked as an aside. "He was a wonderful, vital composer, and a dear man."

Never one to overlook the humorous side of a quandary, Coward observes that we have pills galore designed to shield us from the "ultimate abyss" and that our modern "chic ambition" is to remain uncompromisingly young at all costs. With this magic strength we will survive the age of the atom and eventually the search for eternal youth will be successful. Everyone will be absolutely young, permanently!—posing this unique sociological question: "What's going to happen to the children, when there aren't any more grownups?"

To Coward, the frantic groping of modern man for diversion is a symptom of our uprooted century: "Play, orchestra, play... for we must have music to drive our fears away. While our illusions swiftly fade for us, let's have an orchestral score; in the confusions the years have made for us, serenade for us just once more."

But the famous Coward disenchantment is more philosophical than defeatist. "Everything alters and combines differently," he said to me at the close of our last meeting. He stood in the doorway, the collar of his brown checkered overcoat turned up for fall. "There is only the appearance of change. The world goes around, full circle." He made a circular motion with his right arm. The inevitable cigarette was there, its smoke curling up towards the ceiling.



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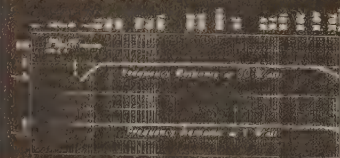
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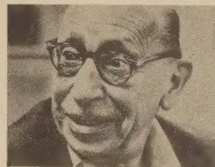
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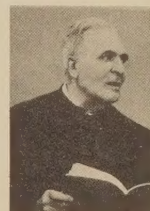
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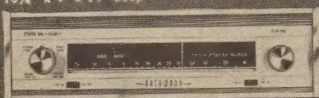
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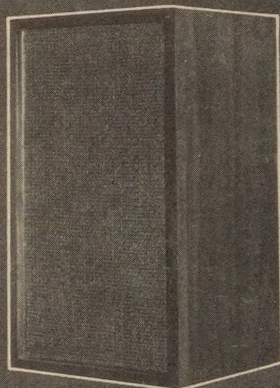
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